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#### THE

## ARCHITECTURAL RECORD.

A MONTHLY MAGAZINE OF ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS.

### VOLUME XII.

[This volume includes the first seven numbers of the new monthly issues of the magazine, and was terminated with the issue of December, 1902, in order that the succeeding volumes (two each year), should begin with the January and the July Numbers.]

1902

MAY, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER.

PUBLISHED BY
THE ARCHITECTURAL RECORD CO.
14 AND 16 VESEY STREET
NEW YORK CITY

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# Architectural Record.

VOL. XII.

MAY. 1902.

No. 1.

### √ THE ART OF CITY-MAKING.



NDOUBTEDLY Washington had unique luck among American cities in its beginnings. It is the only one of them that was planned, and intelligently planned, with an eye to beauty as well as to convenience. The lower end of Manhattan Island grew as it was wanted, but the "wall" street and "the broad way" were indicated from

the first, and supplied two comparatively stately thoroughfares. "They say the cows laid out Boston," as Emerson has it, "and there are worse surveyors." Philadelphia was "regularly laid out" from the first, and in 1807 all that part of New York, which, being above Fourteenth street, was regarded as tabula rasa by the layers-out, excepting only Broadway, "the Bloomingdale road," which was already too important and too much "improved" to be disregarded. The anomaly must have been viewed with pain by the projectors, who felt bound to respect it, and to withhold it from the rectangular reticulation with which they spread over the remaining surfaces.

New Yorkers of the present generation have reason to be thankful that the anomaly was permitted to stand. Broadway offers the only means of going up or down, and at the same time of traversing the island. But for it, the New Yorker would have in all cases to pursue the old-fashioned method of navigation of running his latitude and his longitude separately, being shut off from any diagonal course. What a pity that there was no counterparting avenue already too much important to be improved off the face of the island, whereby one could have gone from southwest to northeast. We are all agreed—all of us, that is, who pay any attention to such things—that the Commissioners of 1807, as we call them, though in fact their map, authorized in that year, was not filed until 1811, were public malefactors of high degree. Not one of the problems of communication or of housing that beset

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us that they did not either create or aggravate. It is a legend that at the beginning of their labors, when they were discussing a street system one of them laid a mason's sand-sieve upon the map of the island and triumphantly inquired: "What do you want better than that?" It would have been better for us if the mason's sieve at least had its openings square. Still better, as is often said, if the sand-sieve, when it was dropped upon the map of the island, had been turned the other way. With five times as many avenues, and one-fifth as many cross streets, how much better off we should have been than with a plan that assumes that we have five times as many occasions to cross the island as to go up and down in it. And an incident of the street system is the Procrustean city lot, four times its frontage in depth, which every tenement house reformer has found the chief stumbling block in his way, but which is now so firmly fixed in the subconsciousness of investors as the normal

unit of space that it is impossible to dislodge it.

Doubtless they were great malefactors, these Commissioners, really incapable of taking thought for the morrow, really incapable of imagining what a city was like. It is not likely that any of them had even seen a city. If they had they had not looked at it. One of them, indeed, Simeon De Witt, had heard the names of a good many, for he it was who, as Surveyor-General of the State, named all Central New York out of the Classical Dictionary. But of the art of city-making not one of the Commissioners can have had the faintest notion, though it must be confessed that the present aspect of the city does injustice, even to its projectors, Where now is the "marketplace bounded northwardly by Tenth street, southwardly by Seventh street, eastwardly by the East River, and westwardly by First avenue." Where the Parade, "bounded northwardly by Thirty-second and Thirty-fourth, southwardly by Twenty-third, eastwardly by Third avenue and the Eastern post road, and westwardly by the Seventh avenue?" Where is Bloomingdale square? For that matter it is not easy to find what has become of Hamilton square on the east side, or of Manhattan square on the West, although these two and indeed Bloomingdale square, bounded by Fifty-third, Fifty-seventh, and Eighth and Ninth avenues, may fairly be held to have been superseded by the establishment of Central Park. The gridiron remains, interrupted only by Broadway. Those civic problems which relate to the housing and the movement of the population are not problems imposed upon New York by nature so much as by the dense ignorance of the art of city-making of the men who were appointed to make the city a century ago. They brought to their work so little knowledge, they put into it so little thought, that they seem to have treated it with great levity. There was no pretense of considering the topography, none of forecasting the future growth of the city and the uses of its various parts, as these were indicated either by the topography or by the actual experience that had necessitated the appointment of the Commission. Here is actually all they had to say for themselves, as to their imposition of the whole system from which their successors suffer a century later:

"That one of the first objects which claimed their attention was the form and manner in which their business should be conducted, that is to say, whether they should confine themselves to rectilinear and rectangular streets, or whether they should adopt some of those supposed improvements by circles, ovals and stars, which certainly embellish a plan, whatever may be their effect as to convenience and utility. In considering that subject, they could not but bear in mind that a city is composed principally of the habitations of men, and that straight-sided and right-angled houses are the most cheap to build and the most convenient to live in. The effect of these plain and simple reflections was decisive."

Thus do ignorance and thoughlessness take the appearance of levity, of which there is no real reason to suspect the Commissioners. But one may reasonably suspect them of some disingenuousness in concealing a main motive to their recommendation, and that is that right angles are the easiest for a surveyor to measure, and that when it came to laving out and monumenting a whole Manhattan Island the difference in facility becomes enormous. One cannot much blame "Mr. John Randel, civil engineer," the professional adviser, and the only one, of the commission, for desiring thus to lighten his labors, which, as it was, extended over ten years, for it was only in 1820 that his work was completed. In fact, the earnest attempt of two more enlightened city makers, Mr. Olmsted, a landscape architect, and Mr. Croes, a topographical engineer, to correct the errors of the laving out of Manhattan in the laving out of The Bronx, were largely frustrated by this prosaic and, in view of the larger interests at stake, this trivial consideration. But the moral which these gentlemen drew, in their report upon The Bronx, from the failure to lay out a city on the island, is worth remembering and, so far as possible, of applying. Indeed their report, though itself now a full quarter of a century old, would be worth reprinting as a guide to public officials who have anything to do with controlling the development of that city, or of any other, old or young. It is a whole body of doctrine upon the art of city making. It is written with the candor and circumspection so characteristic of Frederick Law Olmsted, and it treats the existing street system of New York as, what it was in 1876 much more than it is in 1902, something imbedded in the consciousness of New Yorkers as a "fixed custom of the universe and general law of man," only to be dislodged by the clearest and most conclusive reasoning, which the authors proceed to apply. They fully acknowledge not only that advantage of a rectangular plan which was conclusive and exclusive in the minds of the street commissioners of 1807, but its related advantages of ease of surveying and consequently of description for legal purposes. "Property divisions," they say, "have been generally adjusted to it, and innumerable transfers and pledges of real estate have been made under it with a degree of ease and simplicity probably without parallel." And then they go on to show how you cannot have anything worthy to be called a city on any such lines.

"Some two thousand blocks were provided, each theoretically two hundred feet wide, no more, no less; and ever since, if a building site is wanted, whether with a view to a church or a blast furnace, an opera house or a toy shop, there is, of intention, no better a place in one of these blocks than in another. \* \* \* If a proposed cathedral, military depot, great manufacturing enterprise, house of religious seclusion or seat of learning needs a space of ground more than sixty-six yards in extent, from north to south, the system forbids that it shall be built in New York. There are numerous structures, both public and private, in London and Paris and most other large towns of Europe, which could not be built in New York, for want of a site of suitable extent and proportions. There is no place in New York where a stately building can be looked up to from base to turret, none where it can even be seen full in the face and all at once taken in by the eye; none where it can be viewed in advantageous perspective. The few tolerable sites for noble buildings north of Grace Church and within the built part of the city remain, because Broadway, laid out curvilinearly, in free adaptation to natural circumstances, had already become too important a thoroughfare to be obliterated for the system. Such distinctive advantage of position as Rome gives St. Peter's, Paris the Madeleine, London St. Paul's, New York, under her system, gives to nothing."

And then the report goes on to point out the bad, in some respects the really awful social conditions caused or aggravated by the deep lot, the Procrustean unit of space which is itself a corollary of the Procrustean two hundred foot block. The report was a vigorous and in part an effective protest against extending to a terrain still more varied and uneven than that of Manhattan Island, the application, in complete disregard of the lay of the land, of the equable reticulation which has for its only possible purpose the impossible "attempt to make all parts of a great city equally convenient for all uses." and for its necessary result the making of all almost equally inconvenient for all uses.

It was probably in part the example of Philadelphia, which had been "regularly laid out" from the beginning, that encouraged the Commissioners of 1807 to lay out New York regularly. But much more reason went to planning Philadelphia than to planning New York. The evils of the deep lot were there much mitigated, and the lay of the land is much less unfavorable to a uniform rectangular system. The injury of the street system in Philadelphia is mainly aesthetic, and consists in the depressing monotony under which it is impossible to get a glimpse or a "bit" or an accidental point of view. No wonder, when Philadelphia had a great building to erect, that she should have violated the system, and planted it squarely across two important streets, where it should force itself upon the sense, where it could itself be seen, and where it should emphatically interrupt the otherwise interminable vistas of the system.

The plan of the Commission for the "improvement of the park system of the District of Columbia" has brought freshly into public view the all-importance to a city of having a plan. That is the moral which Mr. Burnham has judiciously drawn in print from the labors of the Commission, of which he is one of the members, and whose work has so largely been to clear the original plan of Washington from the defacements which have been brought upon it by the ignorance and neglect and unconscious vandalism of a century. And yet it is to be noted that L'Enfant's plan was not the original plan of the capital, but an afterthought imposed upon it. The first commissioners of the district had "regularly laid out" the Federal City, with not much more expenditure of grav matter than had been before made by the projectors of Philadelphia, or than was afterwards made by the providers for the expansion of New York. That is to say, they had imposed upon the map the regular and equable gridiron, or rather sieve, for it is a reticulation of squares and oblongs. There are, indeed, differences of size among these, and even of shape, corresponding, apparently, to the expectation of the Commissioners as to which were to be fashionable and stately and which the humbler and more crowded quarters of the city that was to be. So far, and without regard to the accuracy of their foresight of the actual development of the city, their map shows consideration and providence, and has to that extent the advantage over the attempt of the New York Commissioners "to make every part of the city equally convenient for all uses." But then came L'Enfant, and tramped through the woods and over the marshes with Washington, seeking the most eligible sites for public buildings, considering that he was not merely providing for an indefinite agglomeration of human tenements, but planning a city, and a capital city, having behind him the memory and before him the actual plans of the capitals of Europe, and bearing in mind that a real city was an organism, a hierarchy of unequal but related and interdependent parts. Apparently he simply superposed the plan upon, the reticulation, which the inexpert commissioners

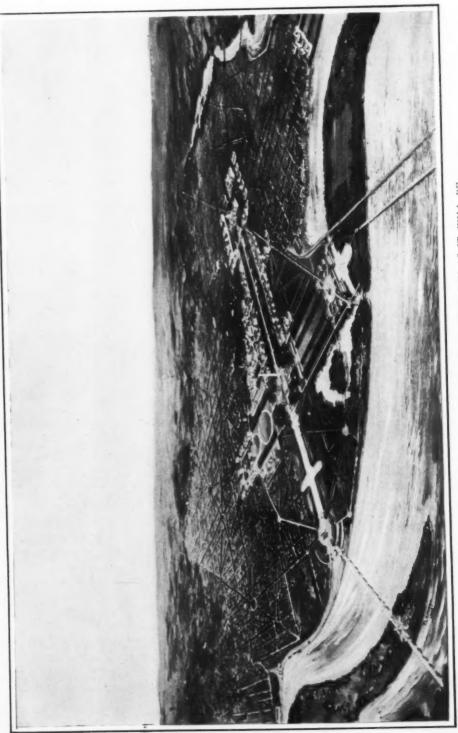


FIG. 1. BIRD'S-EYE VIEW OF CENTRAL WASHINGTON AS IT WILL BE. Lincoln Monument. Pantheon.

Capitol.

had imposed upon Washington, as, twenty years later, a like commission imposed its like upon New York. He did his work so well that it has stood the test of all this time, and that now the work of an expert commission has been mainly to vindicate it, to clear the execution of it from the defacements that have accumulated in the course of more than a century's ignorance and neglect, and to amplify and extend it according to its own indications and along its own lines. The "Observations explanatory of the Plan," engraved upon its margin, so nearly comprise the principles of the art of city making, as understood by this its earliest and most famous practitioner on this side of the Atlantic, that they are worth transcribing into plain print:

I. The positions for the different edifices, and for the several Squares or Areas of different shapes, as they are laid down, were first determined on the most advantageous ground, commanding the most extensive prospects, and the better susceptible of such improvements as either use or ornament may hereafter call for.

II. Lines or Avenues of direct communication have been devised to connect the separate and most distant objects with the principal, and to preserve through the whole a reciprocity of sight at the same time. Attention has been paid to the passing of these leading avenues over the most favorable ground for prospect and convenience.

III. North and South lines, intersected by others running due East and West, make the distribution of the City into Streets, Squares, &c., and these have been so contrived as to meet at certain given points with those divergent Avenues, so as to form on the Spaces "first determined" the different Squares or Areas.

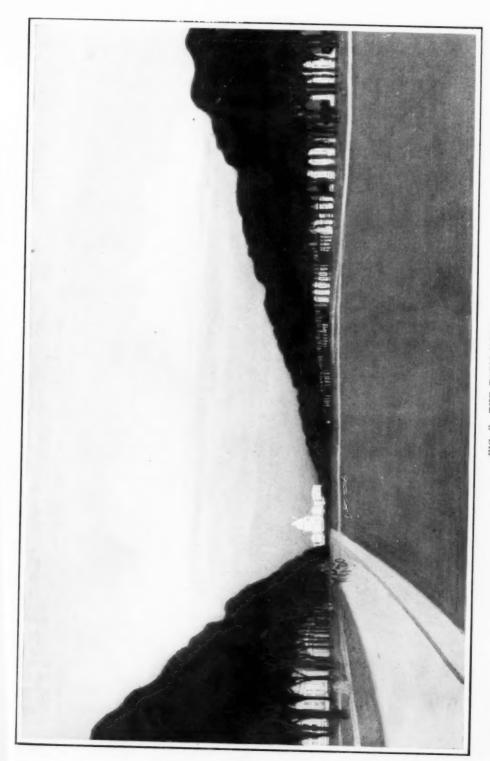
It is really cruel to the memories of the New York Commissioners to contrast the pretence of jejune reasoning with which they try to conceal and defend their want of reasoning with this clear exposition of what the aims of the planner of a city ought to be, and how he should endeavor to make it an organism and not a mere agglomeration. It was the system of diagonal avenues superposed upon the rectangular street plan by L'Enfant that made the Federal City a city, a system roughly, but only roughly, of parallels and perpendiculars, varied in detail as the topography required. The topography established the "points first determined," the sites of the public buildings and the public places, and the stately avenues, the "show streets," were those which connected these points, combining use and ornament, accessibility and "reciprocity of sight." The "Congress House" was the most important of these. It was set upon the most commanding ground the district contained, and was the centre of such a radiation of streets that, in L'Enfant's scheme, no fewer than sixteen vistas converged upon it and were closed by it. And second to it in importance was the President's house, the centre of another system, while still a third focus was furnished by the establishment, due west a mile and a half from the Capitol, due south a half mile from the President's house, of the site for the Washington monument, voted eight years before by the Continental Congress, and then expected to consist of "an equestrian figure." The subject of this votive effigy took the warmest interest in the planning of the city that was to be called by his name, such an interest that, in view of the proximity of the Custis estate, a later and less respectful generation would not have scrupled to describe the location of the capital city as "a real estate job," and the suggestion was not even then unheard. Washington and Ellicott, the surveyor, went over the ground and over the paper with the enthusiastic city maker. Doubtless Washington's own



FIG. 2. THE CAPITOL AND ITS PROPOSED APPROACH.

early experience as a surveyor made him a more intelligent critic than he otherwise would have been of L'Enfant's work, of which only the second and revised version commended itself to him. He was sufficiently masterial about the matter to find his landscape architect so, and to deplore on paper that men of artistic genius should almost invariably be "of an untoward disposition." His personal participation in the laying out of the "Federal City" amply warrants the present commissioners for re-laying it out in calling their original "Washington's plan."

The original plan of Washington, with the explanations of its author, is so clear, and so commends itself to whoever will give it any study on the spot, that it seems strange that it should have been so defaced and obscured, and that the expert commission now at



Part of the proposed "Grand Avenue," leading from the Capitol to the Washington Monument. It is to be one mile and a half long and 1,600 feet wide. FIG. 3. THE TAPIS VERT.

last appointed ostensibly "for the improvement of the park system of the District of Columbia," should have found its work to be one primarily of rescue and reclamation. But the fact seems nevertheless to be that, no sooner had the generation of men who were personally cognizant of the plans and purposes of the founders of Washington passed off the stage than the scheme, so far as it had not been actually determined by execution was as if it had not been. The first notable and positive violation of the plan was to interrupt Pennsylvania avenue, which has always, within the memory of man, been distinguished in Washington as "the avenue," of which the primary practical purpose was to secure direct communication and the primary aesthetic purpose was to "preserve reciprocity of sight" between the Capitol and the White House. The personal interference of Andrew Jackson is alleged by plausible tradition to have been responsible for the vandalism by which the Treasury building was so placed as to bar the way, to interrupt this avenue, to make communication between these "spaces first determined" indirect and absolutely to hide these great buildings from one another. But a generation later was another piece of vandalism committed that showed an equal ignorance or levity, in the placing of the Congressional Library where it neither confronts the Capitol nor preserves any reciprocity of sight with it, and where it stops one of the most important vistas carefully arranged by L'Enfant to be closed by the Capitol, the southeast view from the prolongation of Pennsylvania avenue. The appointment of an expert commission would have been amply justified if it had no other result than to ensure the city and the nation against the repetition of such malefactions as these.

But these are only details. The most remarkable malefaction is one mainly of omission. To look even cursorily at the original plan is to see how great was the importance, in the minds of its authors, of the strip reserved, and ever since known in Washington as "The Reservation," from the Congress House to the Washington monument. This was the "Grand Avenue" of L'Enfant, flanked by his "well-improved fields," the intended route for inaugural and other stately processions which, from time immemorial, have taken the shabby and now circuitous route by Pennsylvania avenue. For fifty years it has quite faded from the minds of Congress what this wide, straight strip was "reserved" for, and Congress proceeded to dispose of it, as if it had been a reservation in a Western wilderness, instead of in the capital of the nation. The Smithsonian was planted in it half a century ago, and the grounds were laid out under the direction of Andrew Jackson Downing, in the irregular and naturalistic fashion which he introduced. which is as appropriate to the irregular Norman architecture of

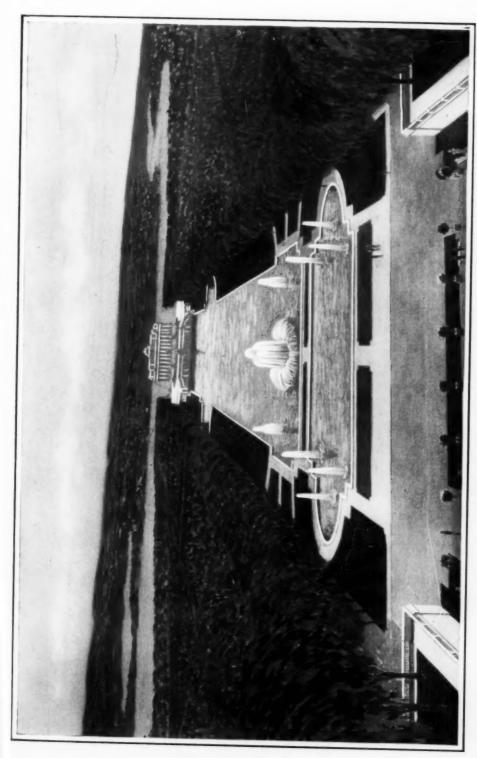


FIG. 4. LOOKING WEST FROM THE WASHINGTON MONUMENT.

The building in the distance is the proposed Lincoln Monument. The pool in the foreground and the canal beyond are the most important water features of the new design.

Renwick as it is inappropriate to the public architecture of Washington in general, and as it is "from the purpose" of the original plan, under which a more formal and symmetrical gardening is really imposed. Afterwards came the National Museum, which it has not occurred to anybody to admire on architectural grounds. And between these, in point of time, came the concession to the Pennsylvania Railroad of a transverse strip across the centre of the reservation which absolutely destroyed and nullified the intention of the original designer. This intention it would not have been possible to recur to and execute, if the present President of the Pennsylvania had not, as the expert commission puts it, "looked at the matter from the standpoint of an American citi-



FIG. 5. LOOKING SOUTH FROM THE WHITE HOUSE.

zen," and taken out of the way the otherwise insuperable obstacle to the rescue and execution of the central and most monumental feature of the original plan. This feature, which had been ignored for two generations, is a strip of land a mile and a half long and 1,600 feet wide; that is to say, twice as long as the parked part of the Champs Elyseés, and three hundred feet wider, and every traveler knows how stately is the effect of the smaller dimensions under judicious treatment.

If the present commission had done nothing else than to procure the restoration to its intended public purpose of this stretch of ground from the Capitol to the Potomac,

> Defamed by every charlatan, And soiled with all ignoble use,

it would still be entitled to the gratitude of the country. Doubt-

less the members of the commission would be willing to divide their honors in this respect with the American Institute of Architects, which suggested their appointment, and with Senator Mc-Millan, the chairman of the Senate Committee on the District of Columbia, to whose enlightened public spirit is due the initiation of the project for the comprehensive treatment of all the embellishments of Washington; and doubtless he in turn would be willing to subdivide them with Mr. Charles Moore, the accomplished clerk of that committee.

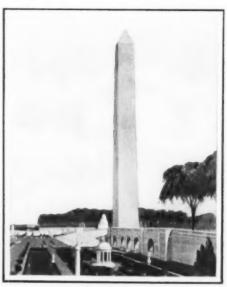
"From the Capitol to the Potomac," I said just now. But that means much more now than it meant a century ago. One of the "spaces first determined" by L'Enfant was the site of the monument yet to be, and that was established upon the river shore which the White House grounds then actually skirted. The monument, originally expected to be an "equestrian figure" has been converted into the tall shaft we know, and has been moved so as to be neither in the axis perpendicular to the centre of the Capitol, nor in that perpendicular to the centre of the White House. The engineers who investigated the foundations, and established the monument accordingly, probably gave no more thought than anybody else did at that time to the motives that led L'Enfant to mark the intersection of these two lines. As Mr. Burnham has it, they thought that "about there" would be a good place. At any rate, they put upon the modern experts who undertook to execute the original plan the task of dissembling the irregularity so that it should not appear in execution but only on paper, and a study of their plan shows the number, the ingenuity and the success of the devices they have employed to that end. But the original plan, the "Grand Avenue" from the Capitol to the river, the President's Park on one side and the "well-improved fields" on the other took the shape of a T. Meanwhile, during the century, the reclamation of the marshes has been going forward,

Regis opus, sterilisve diu palus aptaque remis Vicinas urbes alit et grave sentit aratrum,—

until there is a mile of firm land beyond the site of the monument. The area thus reclaimed at once suggests and enables the conversion of the T into a cross. At the head of the cross, on the new shore, a mile from the monument, two miles and a half from the Capitol, is projected the memorial to the only American whose monument would not be an anti-climax after that of Washington. The Lincoln monument is sketched as the periptery of a Grecian temple, without the cella, of which the place is taken by an exposed and seated statue of the Liberator. It was a suitable project to take this monument, with its spreading ranges of colonnade, quite out of competition with the aspiring shaft at the

crossing. The head of the cross provides for "the stately canal" of the original plan, which itself becomes cruciform, while in front of the Washington monument appears a pool in which it shall be mirrored from the west.

The ornamental use of water was a great point in the original design and is a still greater point in the revised design, even in this central part of it with which we are concerned and to sav nothing of the introduction of the Potomac into the parks beyond the arms of the cross, or the "water park" proposed for the upper stretches of the Anacostia. L'Enfant's scheme was very grandiose of pumping the water from the creek in the northeast to the



SUNKEN GARDEN WEST OF THE WASHING-TON MONUMENT.

Capitol grounds, where after watering that part of the city "its overplus will fall under the base of that edifice in a cascade of 20 feet in height and 50 in breadth, thence to run in three falls through the garden into the Grand Canal." For his "grand fountains, intended with a constant spout of water" he relied upon the "above twenty-five good springs of excellent water within the limits of the city." But, in addition to the pool and the canal to the westward of the Monument and along the head of the cross, the present Commission proposes an adequate aqueduct as an essential of its plan, and a water supply that shall serve every purpose of public ornament as well as of private use.

The reclamation of the Potomac flats allow also of the extension of the southern arm of the cross far beyond the limit imposed by what were then the extent and conformation of the shore, upon the original plan. The shape of the reclaimed land suggests the balancing of the existing New York Avenue, and a new street across the new land connecting it with the Lincoln monument, by like streets on the south side, thus inscribing a symmetrical pentagon between the arms and the head of the cross. At the round point which accrues at the end of the southern arm, facing the

White House across a mile of park, it is proposed to build the monument to the Founders of the nation, "Aux grands hommes la Patrie reconnoissante," and this quite naturally takes the form of the original Pantheon, which was moreover adopted by the most famous of the founders, after Washington, for the library to his University of Virginia, as, in his own words, "the most perfect example of the spherical." Beyond the arms of the cross, the whole space is devoted to public parks, and the Lincoln monument at the head forms the point of departure for the ramifications of the park system, one branch of it leading off northward up the Potomac, and another, the Memorial Bridge, moved down stream from the line originally proposed for it, stripped of its towers and arches and converted into a low and inconspicuous "caterpillar



FIG. 6. THE ROUNDPOINT AT THE SOUTHERN ARM OF THE CROSS, SHOWING THE PROPOSED MONUMENT TO THE FOUNDERS OF THE REPUBLIC.

bridge," with even its draw left unmarked by any architectural feature, pointed southwestward to Arlington House.

But this is not the only amplification. There is an increasing pressure at the capital for sites for new public buildings. Whenever one comes to be decided on, immediately begins a hunt for a site, and generally some bit of park is seized upon as in the line of least political or commercial resistance. It is very absurd, considering how ample is the supply of sites for public buildings in the original plan, the purpose of which has been so long and so completely ignored. As L'Enfant himself explained, "the positions for the different Edifices" were among "the spaces first determined," and his notion seems to have been that each department building would become the centre of a quarter of its own. In this view the Patent Office and the General Post Office were properly



FIG. 7. PROPOSED PANTHÉON TO THE FOUNDERS OF THE REPUBLIC. It will face the White House, about a mile away. At its back is the roundpoint shown in Fig. 6.

placed, and certainly the Doric portico of the former stops the vista of a street very advantageously. But these are the only exceptions to the rule of nonconformity. And it is clearly out of the question now to endeavor to recur to this feature of the original plan. The Commission has found a more excellent way. In the first place there are the bordering spaces of the Grand Avenue, now become "The Mall," which outside of its central green carpet, with its flanking colonnades of elms, will give ample room on each side for a row of public buildings, thus far occupied only by the Smithsonian, the National Museum, and the building and grounds of the Department of Agriculture. These spaces the Commission proposes to devote to "white marble buildings devoted to the scientific work of the government," and to "museum and other buildings containing collections in which the public generally is interested, but not to department buildings." These latter should be concentrated, logically and for convenience, at the Executive quarter, near the White House, already flanked by the Treasury and by the State, War and Navy building. These two were established in violation and defiance of the general scheme, but that is now past praying for. The thing now to be done is to extend northward, by the acquisition of Lafavette Square, and gradually to complete, the quadrangle of which they form parts of two sides and of which one end is the White House and its grounds, taking care to preserve all the vistas which the builders of these two ruthlessly disregarded. The need of expansion of the Executive departments seems thus to be supplied for some generations to come. The building most urgently needed is that already planned to accommodate the State Department, the Department of Justice. and the apartments for the public and official uses of the President, leaving the White House for his private residence. At "the other end of the avenue" there is an equal pressure for room for the uses of Congress. Time was when members of Congress transacted all their business either in their committee rooms or at the desks placed in their respective chambers, to the great detriment of the primary purposes of those chambers as arenas of debate. The House, in particular, is physically incapacitated for this purpose by the number of its members, and by the fact that the desk of each of them can be and is used for the transaction of the private or public business of its occupant, without reference to the proceedings on the floor. A speaker has to shout in order to be heard. A debate in the House is accordingly shocking to the stranger in the galleries, from which the House bears much more the aspect of a bear garden or of a Stock Exchange than of a deliberative assembly. All the recent reformers of this condition of things, including Mr. Hewitt, have agreed that the only way in which the body could be brought back to its primitive purpose was by supplying, outside of the Chamber, facilities for the business of the members unconnected with the debate in progress, and to assimilate the House of Representatives in this respect to the House of Commons. That House cannot even hold all its members, and those of them who have occasion to write anything have to do it on their hats. The committee rooms have been far outgrown by the requirements of members, and it has come near to being informally recognized that every member of Congress is entitled to an office at the public cost, at which cost a building facing the grounds of the Capitol is already thus occupied. At any rate, it the sound rule laid down by the Commission is adopted, "that only public buildings should face the grounds of the Capitol," it is quite certain that enough such buildings will be required, more or less directly related to the uses of Congress, to occupy the available spaces on the plan of the Commission of respecting the disposition, keeping open the vistas, and "preserving the reciprocity of sight" provided for in the original plan of Washington and so lamentably departed from in the placing of the Congressional Library, the only public building that thus far faces the grounds of the Capitol.

But there are other public needs than those of the executive and Legislative departments. There are the local architectural requirements of the City and the district. These are rather shabbily met by the brick structures on the north side of the Mall, and between it and Pennsylvania Avenue, and very painfully and outrageously met by the city post office, the most discreditable building, always excepting the Pension Bureau, erected by the government at the capital. Mr. Mullett committed a public malefaction, in the Sate, War and Navy building, by arbitrarily and inappreciatively changing the scale, and to some extent the style of the public architecture of Washington, in substituting for the single order which before gave the scale and determined the style the superposed orders of the Flavian amphitheatre, an error which the architects of the Library had the discretion to avoid repeating. and to revert to the normal. But Mr. Mullet's offense is nevertheless inoffensive and venial in comparison with that of his successor who projected the Washington post office, and who thought the occasion suitable for bestowing upon the city an ugly and illiterate example of Richardsonian Romanesque, in which there is nothing intrinsically attractive excepting the triple porch, and which is of a violent incongruity with every other public building in the capital. Moreover, the whole triangle between Pennsylvania and the Mall has degenerated into a slum and disgrace to the city. The whole of it the Commission proposes that the Government shall re-enter, and equally the corresponding triangle on the south side of the Mall, bounded by Maryland Avenue. With the inclusion of the pentagon beyond the arms of the cross in the park system, the cross is thus expanded to a kite, and the reservation becomes three or four times as great in area as the T which is the nucleus of it in L'Enfant's original plan.

Evidently all this is not to be done soon or done cheaply. Evidently a great deal of time and a great deal of money will be needed to complete the execution of the plan thus rescued and amplified. The authors can scarcely hope to see even the first and most important of their intended effects realized in the growth to maturity of the four live colonnades of elms that are to border the Grand Avenue from the Capitol to the White House. It is not neces-

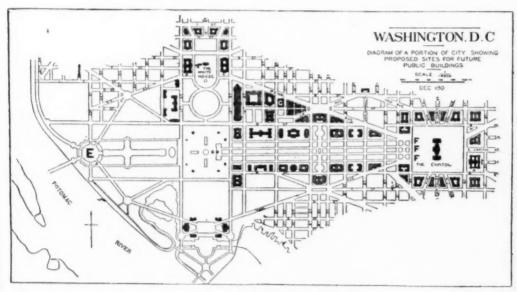


FIG. 8.

sary, though of course it is very desirable, that the execution should be begun at once. But it is necessary to the beauty and worthiness of the capital that the plan should be adopted at once and that the Congress should commit itself to the plan, and determine that all future improvements shall be made in accordance with it. To count the cost of a project that will not be fulfilled for generations would be waste of gray matter. It befits a nation to take long views. And the cost of completing this plan, enormous as it would ultimately be, would be a bagatelle to the nation that now is, compared with the cost to the nation still "struggling to be born" for the future capital of which L'Enfant took such long views, without pretending to count the cost, as to subject himself and his

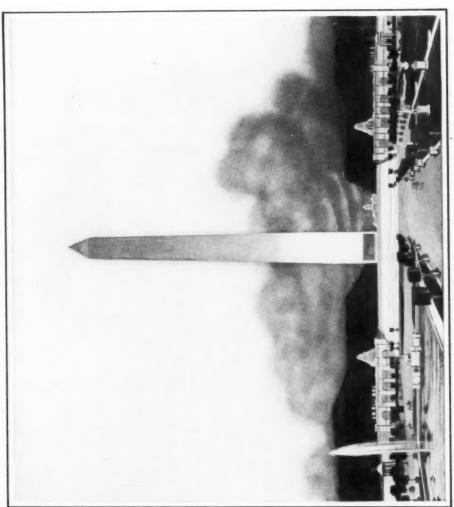


FIG. 9. THE WASHINGTON MONUMENT.

One of the great objects of the design is to give the Washington Monument a fitting approach and surroundings. It will be mirrored in the great objects of the pool between it and the Lincoln Monument.

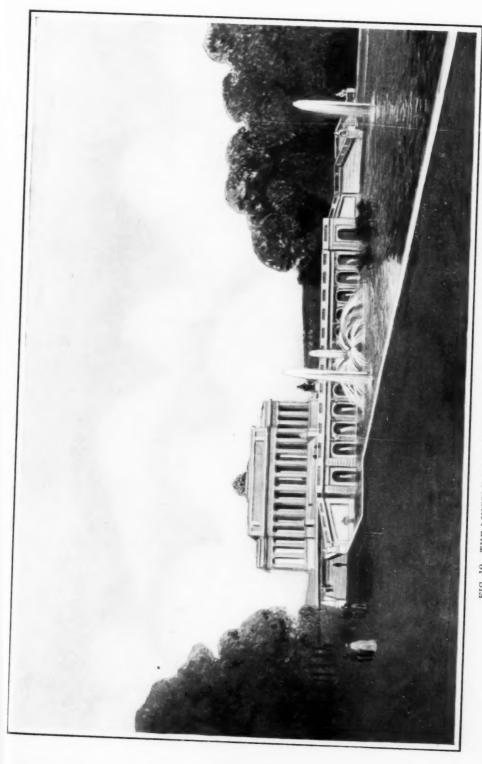


FIG. 16. THE LINCOLN MONUMENT FROM THE EAST, SHOWING THE PROPOSED BASIN.

Beyond the monument is the river and the Memorial Bridge.

plan to the ridicule of those who held that the capital would never grow up to a plan which already, as we see, the capital has outgrown. That the scheme is noble and adequate is the belief of all who have studied it. It provides sites not only for all the public buildings which the capital is likely to need for another century, but also for commemorating the heroes of future generations, as well as those already in being. At the foot of Capitol Hill are already shown in the plans the equestrian figures of Grant, Sherman and Sheridan, and in the course of execution other sites for the effigies of other heroes will accrue, and it will be feasible to establish them according to some definite iconical scheme. The more discouraging, and also the more characteristic of the inappreciation of Congress which has made necessary the appointment of a Commission to retrieve its defacements of the plan of the capital, that, even since the report of the Commission, and the exhibition of its work, at least three bills should have been introduced into that body, providing for statues to Longfellow, to Paul Jones, and even to L'Enfant himself, which proceed in the old stupid way of empowering the chairmen of the two committees on the Library, the Secretary of War, and (in one case only) the officer in charge of public buildings and grounds, to select the site and the design. To add three more to the sporadic effigies of Washington, when a competent body exists to place them according to a systematic plan, would be to sin against a blaze of light.

Not only should the Commission be perpetuated to supervise the execution of its own plan, but a further step should be taken which is even more repugnant to our Anglo-Saxon notions of individualism, if the project is to have its perfect work. The supervision, in the interest of beauty, must be extended to private as well as to public building. Uniformity and conformity are sufficiently provided for in public buildings by the proposal of the Commission that such buildings shall have a common material, a common cornice line, and a common classicism of style. But there is no use in doing these things by halves. The individual owner must be prevented, in the general interest, from using his own so as to injure another, when the injury pertains to the appearance of the city. That awful example of individualism, the Cairo apartment house, long ago illustrated and denounced in your pages (Architectural Record, Vol. IV., No. 4), is only an extreme example of a tendency of which there are other examples only less flagitious. Even now there is going up in Farrugut Square an apartment house which would not be allowed to be built in Paris, and which ought not to be allowed to be built in Washington. Unless the individual builder can be restrained and coerced to a conformity which no architectural artist would find irksome, we simply cannot

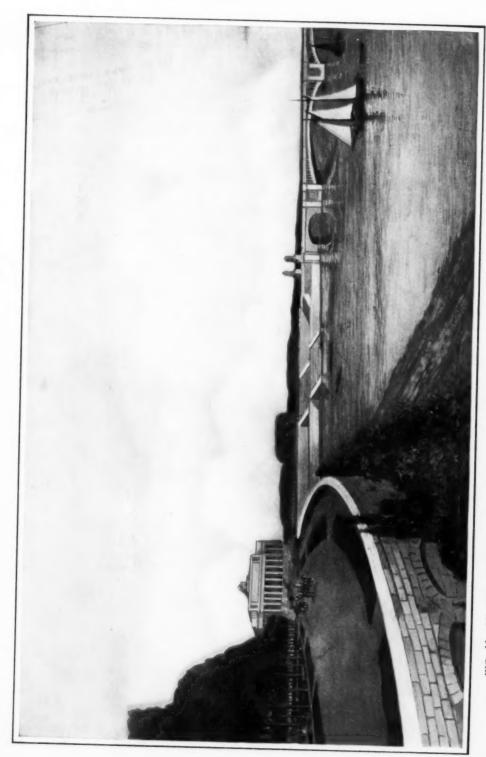
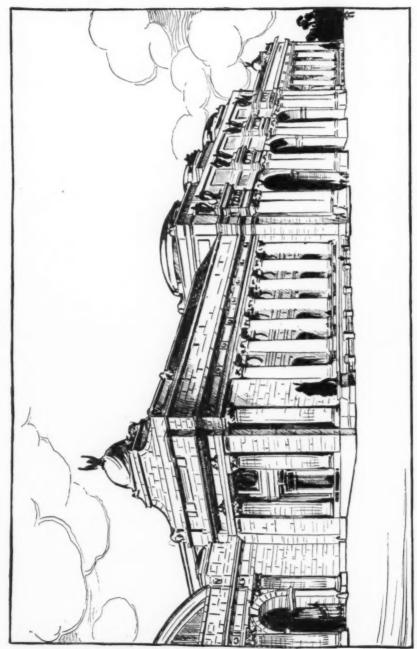


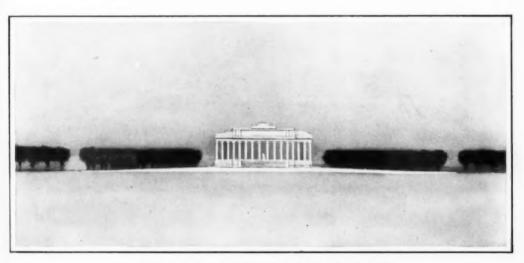
FIG. 11. ON THE RIVER SHORE, SHOWING THE PROPOSED LINCOLN MONUMENT AND THE MEMORIAL BRIDGE.



It will accommodate both the Pennsylvania and the Baltimore & Ohio trains. Its cost will be shared by the government, and its construction will render possible the reclamation of the "reservation." FIG. 12. THE PROPOSED NEW UNION RAILWAY STATION.

have in Washington what otherwise we may very reasonably hope to have, "the most beautiful capital city in the world."

Meanwhile, we can have nothing but praise for the magnificent scheme of Messrs. Burnham, McKim, Olmsted and St. Gaudens. Their part in the making of a beautiful city has been so well done that they already deserve to be ranked with L'Enfant in the gratitude of Washingtonians and of all Americans who wish to be justified of their pride in their capital. To compare what can so easily be made of with Washington with what the planners of New York doomed that city to is to resent the weight of "the dead hand." Nobody will ever propose statues of any of the Commissioners of 1807. And yet to consider the magnificent results of the vindication of L'Enfant by the removal of the defacement



THE LINCOLN MONUMENT FROM THE RIVER.

which ignorance and neglect had accumulated upon his plan is to wonder whether something may not still be done to mitigate the mischiefs of the street plan imposed upon New York. What an enormous advantage, in convenience, as well as in dignity and stateliness, might even now be gained by the opening of two diagonal avenues, from the "feet," say, of Fourteenth Street to the feet of Fifty-ninth, offering sites for stately buildings where they could really be seen, and forming at their intersection the unquestionable centre of New York. What a pity and what a shame that the reservation which would have cost comparatively nothing a century ago would now have to be done by the tremendously costly process of Haussmannization. But it is worth recalling that from even this tremendous expense thrifty Paris did not shrink,

when the question was of adding attractiveness to itself; nor thrifty Vienna when it laid out the Ringstrasse and the Gurtelstrasse. It would be difficult to find to-day a Parisian or a Viennese who thinks his city made a bad municipal investment.

Montgomery Schuyler.





#### RICH MEN AND THEIR HOUSES.

WHAT is to become of the great American millionaire? Is he a permanent as well as a portentous social fact, or will his accumulations go the way of the splendid fortunes of Jacques Coeur, and the Fuggers? And if he prove perishable, will his fall be caused by his abuse of power, by the envy and covetousness of his poorer fellow-countrymen, or by the political and industrial failure of the American republic?

I am asking these questions, not because I am able to answer them, but merely to bring out the fact that the American millionaire (and his wife) are socially speaking an experiment. At the time of De Toqueville he was unknown, and unanticipated; even in 1860, he was only an occasional product of local conditions; but during the past thirty years he has rapidly broken through the level crust of American society, and has puffed out and multiplied until he is a type, the shadow of which covers the face of the land. The wonder is that he should have waxed so big in so short a time. In a few cases the first generation has been succeeded by the second or even the third; but for the most part the great American fortunes are still in the hands of their architects; and the perpetuity of these fortunes, their reaction upon their possessors and upon our plastic American society are still merely matters of guess-work.

The salient fact about these millionaires (and their wives), is that their incomes are much larger than any sum which they can possibly desire to spend upon themselves or their families. John Jacob Astor, the first of that name, said, or is said to have said, that a man with \$25,000 a year is just as good as if he was rich—whereby he obviously meant that a man with such an income was in a position to buy everything necessary to the happiness of himself and his

dependents. At the present time one would have to multiply that figure by ten in order to get an income which would purchase what, according to current standards, may be called reasonable luxuries, but whatever limit we put upon the income of a man who is just as well off as if he was rich, it is obvious that the incomes of the prominent American millionaires (and their wives) are far in excess thereof; and this is not only the salient fact of the situation: but it is in some measure unprecedented. In no prosperous society of the past has there ever been very many merchants whose incomes exceeded an amount which enabled them to buy all that an inflated idea of their social station demanded. that case, either the motive of accumulation disappeared, or else their fortunes excited the cupidity or the fear of the ruling powers. In contemporary England, for instance, there are some few fortunes, both old and new, which rank with those of the big American millionaires; but they are lost in an average of well-to-do people, who have as much money as they need, and would rather occupy themselves with spending what they have than with further accumulation. Americans, on the other hand, have had peculiar opportunities of making money, and are only beginning to busy themselves with spending it. The millionaires, and in many cases their sons, have so far declined to become annuitants. They keep on playing the game, because they like it, and without any reference to its subsequent personal or family use.

What manner of superfluity the descendants of these men will want to buy with their vast fortunes cannot but have a profound influence for good or bad upon American social and political life. If, for instance, as a class they attempted to buy political power, they would be sure to ruin either American democratic institutions, or else themselves. They have doubtless put those institutions to a severe strain already by purchasing as much political power as they needed to build up their own fortunes; but they have not sought that kind of power for its own sake, and there is no indication that they propose to do so. There is even as yet no reason to believe that, momentous as is the political problem presented by these vast masses of personal and corporate wealth, its solution will try American institutions as severely as did the settlement of the slavery question. For the millionaires (and their wives) are not an incongruous and alien element in American society. They are differentiated from their fellow-countrymen chiefly by their wealth; even their exceptional abilities are probably much overrated. There is no part in the whole dramatis personae of historical histronics, which they are less prepared to play than the part of a Napoleonic plutocrat. On the contrary, American millionaires, however daring, aggressive and original they may be in the conduct of their business affairs, are for the most part well-meaning, and good-natured men, whose standards are too often deplorably low, and who directly or indirectly are responsible for much political corruption, but who are as distinctly the victims of public opinion as are the great American majority. In a sense they do not dare to be very bad; their faults are commonplace like their virtues. They share the average American's leaning toward reputable affairs, and are content that the results, rather than the

purposes should be exceptional.

The millionaire is as little of a revolutionist in social as in political matters. He confines his enterprise to his business. In intellectual, artistic and moral affairs he lives by tradition alone. His attitude is a curious compound of somewhat contradictory motives. His very deep-seated desire for excellence in whatever he does or has, is diverted by his lack of social self-confidence into these traditional and conventional channels; and the result is a social type entirely different from the parvenu of literature. He does not try to cover up his sense of his own newness merely by vulgar ostentation, or as he perhaps would in an older and aristocratic, country, by an attempt to buy his way into society. What society he wants, he has; for the rest he prefers to remain a business man. But he does wish to emancipate his children and his fellowcountrymen from the reproach of being raw and new; and consequently he tries in every way to bring to bear upon them historical and traditional influences. He wants them to acquire and to realize more of a past than a few hundred years on a new continent can afford; and he wants to make that past something to be seen and felt. So he distributes enormous sums of money for educational purposes; he and his family are frequently abroad; he often becomes an ambitious collector of pictures and "objets d'art;" and particularly in all aesthetic matters, he wants things with a European reputation.

His desire to be fortified in his purchases by the solid ramparts of a European reputation is the salient fact about his interest in plastic and decorative art. This is particularly the case with the sort of things with which the American millionaire (and his wife) wants to be surrounded at home. In brief, what he seems to like are almost exclusively things rich in historical associations. One must, says M. Paul Bourget "recognize the sincerity, almost the pathos of this love of Americans for things about which there is an atmosphere of time and stability. \* \* In this country, where everything is of yesterday, they hunger and thirst for the long ago, and under such surroundings, it is almost a physical satisfaction, as I felt myself to meet the faded colors of an ancient painting or the softened shades of a mediaeval tapestry." The consequence is that

the houses of rich Americans are filled with the spoils of European churches and palaces; and the man who twenty-five years ago was perhaps a penniless office-boy eats his meat from a table at which the Bourbons may have dined, and toasts his feet at a fireplace that may have kept the Malatesta warm.

It is a curious contrast-all the more so when one considers, not only the aesthetic contrast involved, but also the economic and moral contrast. The man sitting in that high-backed gilded French chair reading his morning paper may have a personal income much larger than that of any of the Italian potentates of the Renaissance; he is paying for his chairs, his tapestries, and his fireplaces a sum that had Lorenzo Medici paid them, would have made the Italian politically powerless; and he is paying these sums for objects, which in themselves he does not particularly value. What he wants, as I have pointed out before, are the associations and the background. He has none of the connoisseur's enthusiasm for the thing itself, its exquisite proportions, its delicacy of color or its refinement of detail; and his self-distrust gives him the knowledge of his ignorance. Consequently he uses the same methods to buy them that he would use in the case of a mine, the value of which he was doubtful. Just as he hires an expert mining engineer to report on the value of the mine, so he hires the services of architects and decorators, who know the values of old tapestries and furniture; and he gives these experts commissions to buy the best things and plenty of them. Within limits this employment of expert decorators is natural, appropriate, and customary; but it is a kind of specialization, which should not be carried too far. A person with a native love of beautiful things could not leave the furnishing and adornment of the rooms in which he lives and sleeps so completely in the hands of other people—no matter how competent. American art would be very much more benefited by an ounce of individual taste and discrimination on the part of rich men, than it would be the purchase of a pound of expert assistance for in the former case, the millionaire would give something more than money to the service of the arts; he would give a little of his own ability, enterprise and energy. We may be sure that art will never flourish among a people who derive their aesthetic likes and dislikes from historical text-books. and who hire other people to buy and arrange tapestries and furniture for their personal use and admiration.

The method often results in the making of houses, which are extraordinarily complete and beautiful. There are several American designers, one of whom is responsible for the house of Mr. Henry W. Poor, illustrated in this issue of the Architectural Record, who are capable of using the rich and splendid materials of the past with so just a sense of their values that the rooms they decorate and

furnish obtain the fresh and complete propriety of a new creation. For the old materials are used in new combinations and in rooms of different atmosphere and proportions; and unless, as frequently happens, they are to appear completely out of place, the effect they produce must be moderated in the direction of simplicity and even homeliness. Well! there are rooms in New York in which such an effect of simplicity and even homeliness has been obtained by use of materials which were designed to create a very different effect; but with all the good taste and ingenuity of some American interior decorators, such rooms are necessarily rare. For as a rule these elaborate and sumptuous houses, which are full both of modern improvements and ancient relics, are designed irrespective of the personal character, and in a sense the social position of their inhabitants. The decorators are content to arrange rooms that are in themselves, convenient, beautiful and distinguished. Then the owner with his plain business suit, his prosaic occupations, and his daily newspaper can fit himself to his house as best he may; and he generally fits his house about as well as his loose trousers fit his legs.

This criticism is obvious, and in spite of some exceptions, sound; but it will not do to make too much of it. The standards of interior decoration in this country are as unsettled and as transitional as those of exterior design; and nothing is more natural than that at first attempts should be made to disguise the experimental character of the work under the panoply of good historical materials and styles. And just as on the whole it is an excellent and creditable instinct, which impels rich Americans to seek the respectability of surroundings which are as time-honored and well established as they themselves are new and experimental, so the instinct which leads American decorators readily to adopt the historical styles, which their clients want, is founded upon a very real and very general aesthetic need. In no direction are the Americans of the present day satisfied with their inherited culture. They have been seeking scholarship in Germany; technical art training in France, and historical models and styles all over the world but particularly in France and Italy. In so doing they have only followed the example of the peoples of other countries, such as the French in the 16th Century, who, under somewhat similar circumstances, have gone abroad for aesthetic models, which they could not find at home. There is a difference, of course. These other countries already possessed native aesthetic traditions, with which to moderate any tendency to excessive imitation; and they generally had no temptation to adopt masters and traditions derived from more than one source. We Americans, on the other hand, lack any native aesthetic models, except those broadly designated as colonial, and when we start abroad for our models, the choice is frequently so difficult that we merely remain at sea. All this increases the danger of the imitative practice and habit, and will make it the more difficult for American architectural and decorative art to reach any decisive originality of treatment, or any certainty and propriety of style. The easiest thing to do will always be to keep drifting on the sea of imitation and eclecticism; and the creation of vigorous native traditions will require a degree of enthusiasm and self-devotion, of which there are not as yet very many indications among American artists.

Yet most Americans will refuse to believe that American architectural and decorative design will not in time obtain more appropriate results along more original lines. They realize that their countrymen have exhibited no lack of energy and originality in those occupations which were more immediately essential to the life and growth of a young and expanding industrial society; and it is a fair inference that this initiative and vigor will in time infect the derivative social activities, which are already well established. The great thing necessary is to remove the sense of strangeness and unfamiliarity with which the average American approaches anything in the nature of art. American individuality does not as yet find freedom of action in that region just because of its unfamiliarity and remoteness; and hence for fear of being ridiculous and because of their inability to know their own minds, Americans buy French pictures, and foreign stuffs and furniture. In the long run this will not do. American millionaires are not public officials, like the Italian potentates, whose possessions they purchase; they are generally modest and retiring private citizens, who do not relish the notoriety they obtain and who should wish to make the paraphernalia and trappings of their lives as modest and homely as they themselves really are. Whether their great wealth and the social position it entails will in the end spoil this present simplicity and make them desire more ostentation, it is too early to predict; but if we are going in for prediction, it does no harm to predict something that is really desirable. Perhaps the children of these men and their children's children after growing up in the surrounding we have been describing, will become accustomed to good things, will form definite and justifiable tastes of their own, and will little by little cause houses to be built for them that are not "standardized" on historical lines, but which will add to the virtues of correctness and distinction, the crowning virtue of appropriate originality.

Herbert Crolv.

The House of

## HENRY W. POOR, Esq.,

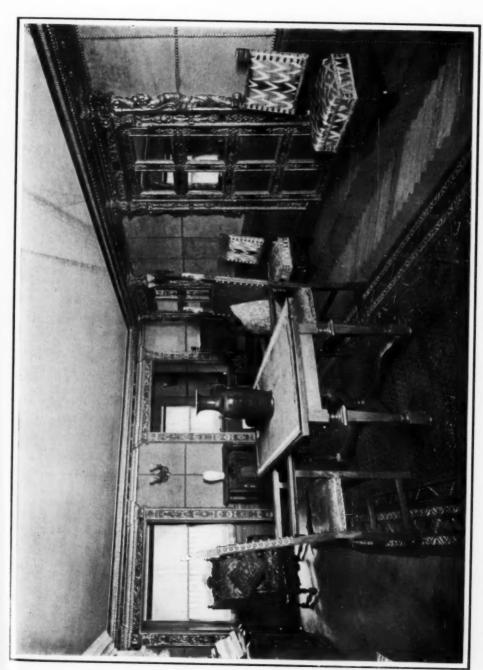
No. 1 Lexington Avenue,

New York City



Architects, McKim, Mead & White.

House of Mr. Henry W. Poor.



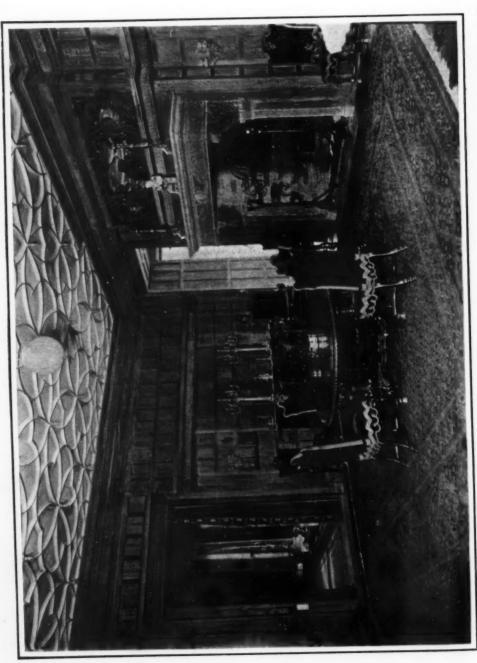
A WRITING ROOM.

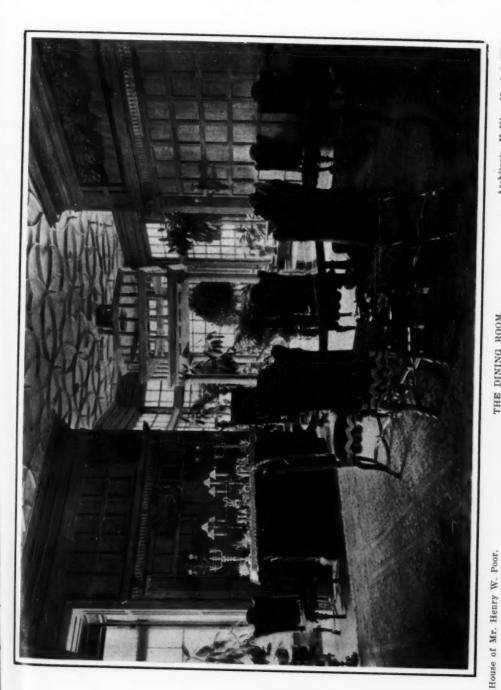
Architects, McKim, Mend & White.

House of Mr. Henry W. Poor,









THE DINING ROOM.

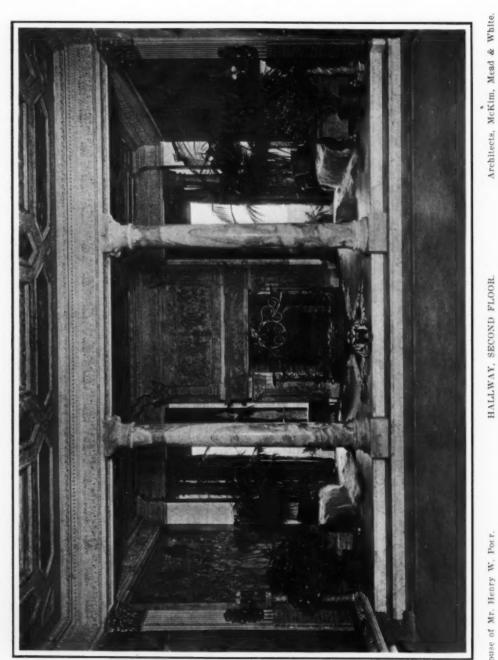


THE CONSERVATORY LEADING OFF THE DINING ROOM.



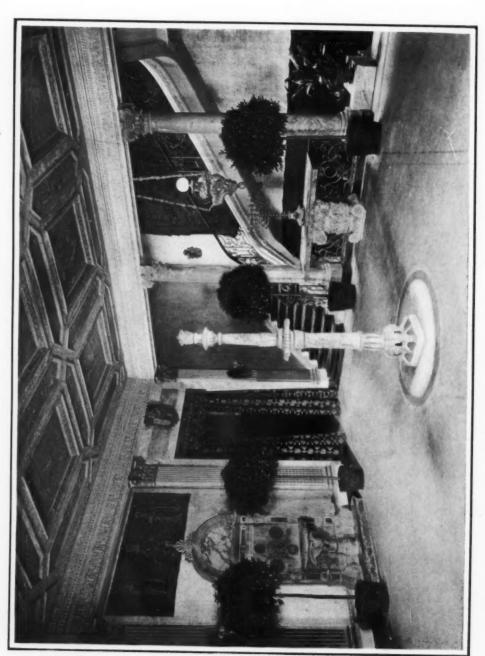




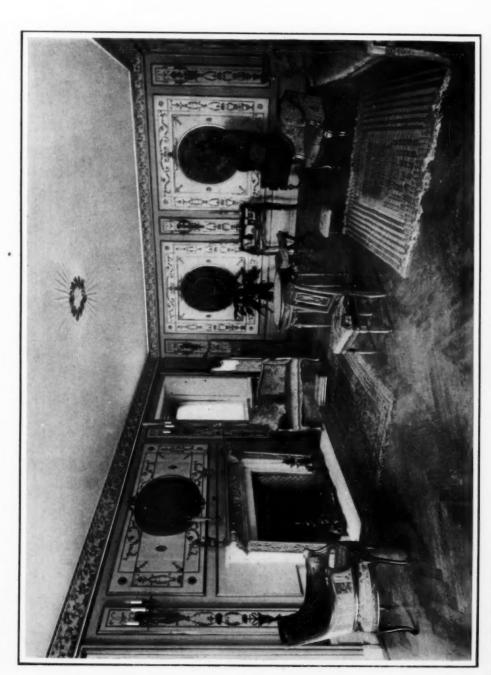




MANTELPIECE IN THE HALLWAY ON THE SECOND FLOOR.



Architects, McKim, Mead & White. HALLWAY ON THE SECOND FLOOR-ANOTHER VIEW.

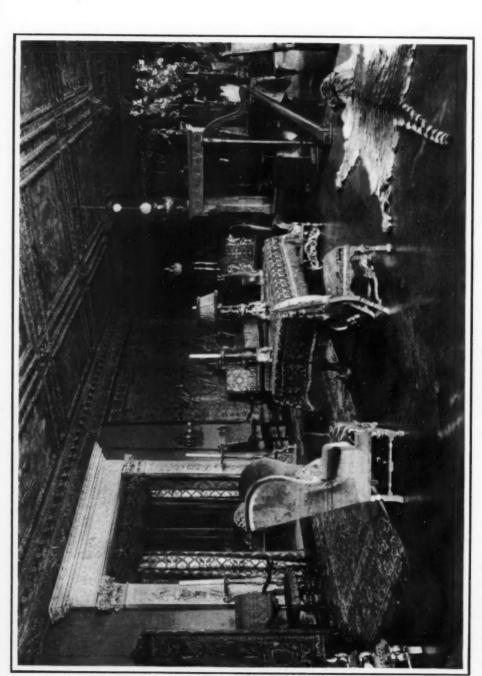


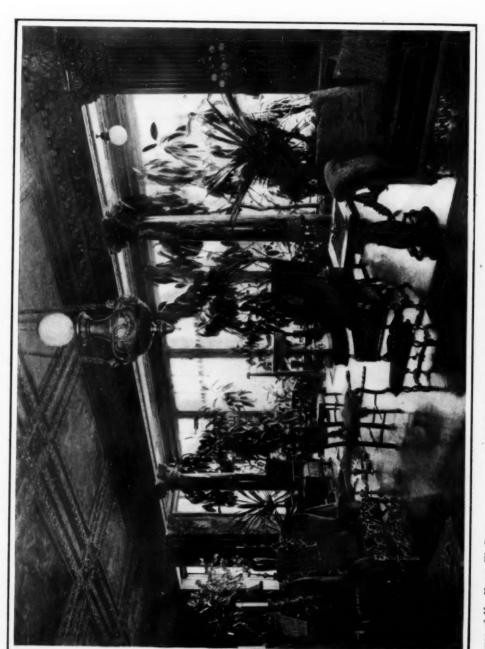
A SITTING ROOM.

House of Mr. Henry W. Poor.









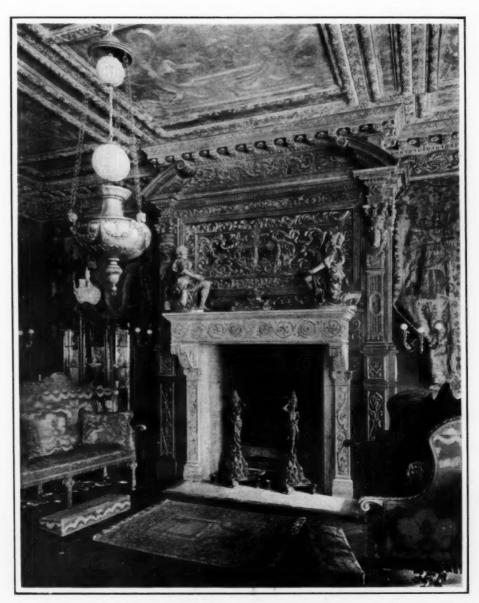
House of Mr. Henry W. Poor,

CONSERVATORY OFF THE DRAWING ROOM.

Architects, McKim, Mead & White.



MANTELPIECE IN THE DRAWING ROOM.



MANTELPIECE IN THE DRAWING ROOM.



THE LIBRARY.

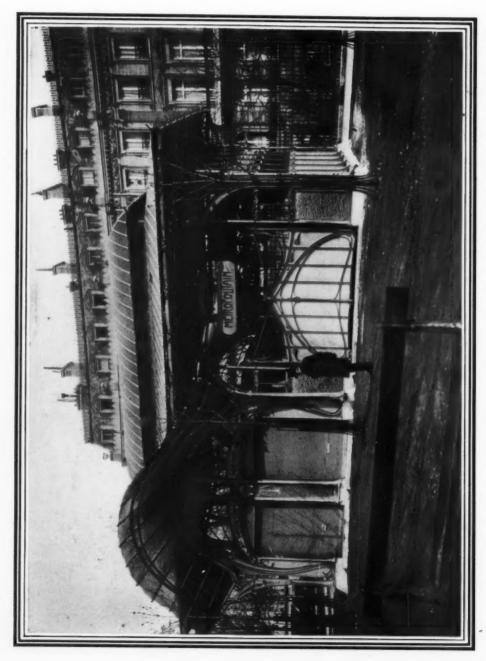
House of Mr. Henry W. Poor.

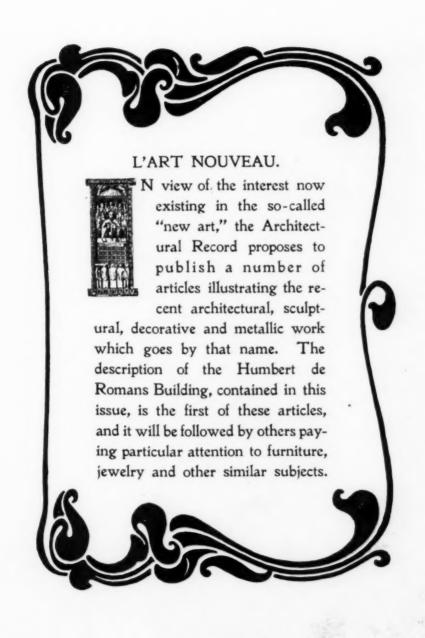


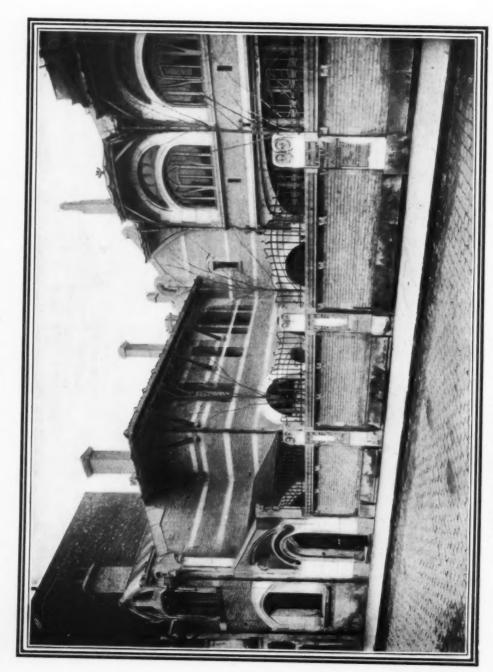
MANTELPIECE IN THE LIBRARY.



STATION, METROPOLITAN RAILROAD IN PARIS.







THE HUMBERT DE ROMANS BUILDING FROM THE RUE ST. DIDIER.



## AN "ART NOUVEAU" EDIFICE IN PARIS.

The Humbert De Romans Building. Hector Guimard, Architect.



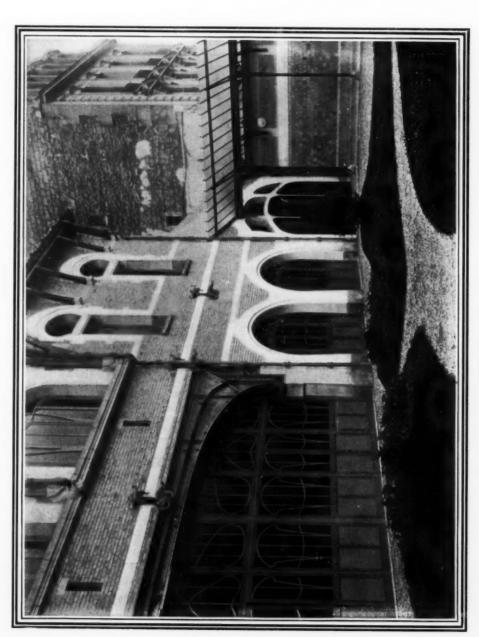
HE Parisian who, starting from the Bois de Boulogne or from the Place de l'Etoile, walks along the Avenue Victor Hugo and turns into the rue St. Didier, sees on his left an edifice of very noval aspect. In front, fenced off from the street by an ornamental railing of light construction, there is a courtyard, partly covered; and on the left of this courtyard, a building of a character hard to define, but which

gives one the idea of a chapel whose distinctive signs are hidden by details thoroughly modern in style. Behind the courtyard and chapel stands a spacious hall, the dome of which dominates all the rest. The hall is fitted up for concerts. Everyone who passes in front of this edifice asks himself: "Whatever can this be? What is this mixture of things so dissimilar—a courtyard, a chapel and a concert hall?" What it has been intended to build at No. 60 rue Saint-Didier is an edifice of a special kind, comprising two things, viz.: a public hall and a patronage. A patronage is a sort of school where the children and young people who attend it are taught morality and religion.

This edifice is called the "Ecole Humbert de Romans," after an ancient monk, known by his writings on religious art, and particularly on sacred music. It is also a monk, the Père Lavy, belonging to the Dominican order, who is the originator of this edifice. His idea was that it should be a school of divine art—a sort of religious and popular Conservatoire. Thanks to his great influence among wealthy people in Paris, the Père Lavy succeeded in collecting about \$200,000 for the erection of his Academy. Scarcely was the building finished, however, when, for reasons which it would take too long to give here, the Père Lavy found himself suddenly banished by episcopal order, and therefore obliged to abandon his famous religious Conservatoire, before it had even been inaugurated, and leave it in the hands of lavmen. The large hall will be used for concerts-religious and secular. As to the patronage, which was to have been occupied by the Père Lavy, it will doubtless serve as a residence for some impresario, or perchance for a poet or a painter, having a taste for a dwelling of an original kind. This, however, is a point which concerns us but little. What interests us is the structure itself, the architect of which is M. Hector Guimard, who came into prominence as an exponent of the new architecture when he designed the stations of the Paris Metropolitan Railroad.

The edifice in the rue Saint-Didier had to comprise a concert hall capable of holding from 1,500 to 2,000 persons. It had to have a gallery. On one side there was to be a stage, with a grand organ at the back of it. Besides the hall itself, there was to be the necessary subsidiary buildings, such as the cloakrooms, lavatories, vestibules and so forth. The establishment also had to have a janitor's lodge, a chapel 27 metres long by 8 metres in width for the accommodation of the Père Lavy, and a patronage communicating directly with the hall. M. Guimard, who had at his disposal a rectangular piece of ground, has combined the various parts of the edifice in a most judicious manner, showing a thorough knowledge of modern needs. A glance at the various photographs we reproduce will suffice to show that the architecture, both external and internal, is in the modern style, and we know that this style has at least one drawback-that of being very costly, all the materials employed having to be wrought according to special drawings.

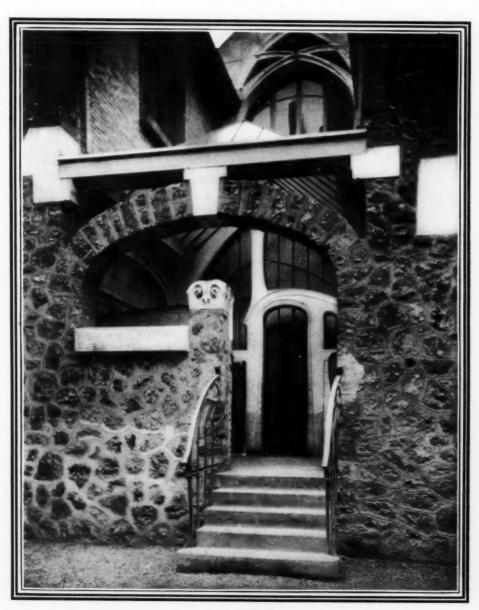
We have said that the principal façade is on the rue Saint-Didier. In front of its central part, however, there is a fairly spacious court-yard, separated from the street by an ornamental iron railing seven feet high. Entering by the doorway on the right, one first reaches an outer vestibule, in which there is a vestiary, fitted up in such a manner that the garments, instead of being piled up pell-mell, as is generally done, are hung upon pegs, which allows of their being easily returned to the owners without any hustling. Two other



THE COURT YARD.



THE VESTIARY.



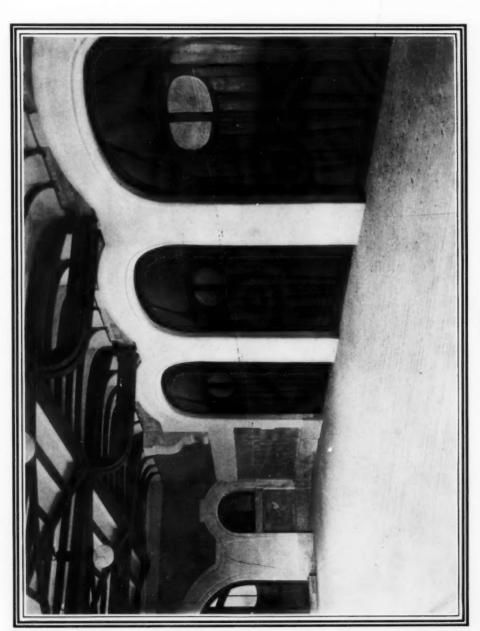
A DOORWAY.

vestibules lead out of this first one, and the effect is that the hall has wide exits on three of its sides. These vestibules all have a floor in pink imitation marble with a pattern of lilies and golden nenuphars. They are built of stone, iron and cement, like all the lower part of the edifice, and thus are practically fireproof. They communicate with the hall by a continuous row of doors, which arrangement is very convenient and constitutes, moreover, a safeguard in case of fire.

The hall is 29 yards long and 25 in width. It is formed of a visible structure, springing from the ground at each corner and spreading in graceful curves like the branches of an immense tree, in a way which gives one somewhat the idea of a corner of a druidic forest. The main branches, eight in number, support a rather high cupola, pierced, like the sides, with bays filled with pale vellow stained-glass, through which an abundance of light finds its way into the hall. The framework is of steel, but the metal is covered with mahogany in all visible places. What is in reality only a thin strip of steel thus has the appearance of a thick beam. The pillars, for example, measure as much as 20 inches by 15 at the foot and 111 inches at the top. The principal rafters also measure 111 inches each way, and the principal tie-beams begin with 153 inches and finish with 10 inches on each face. Nevertheless, the tie-beam being 35 feet long has a light and elegant appearance, owing to the great distance between the supporting points. Three hundred cubic meters of mahogany were used for the framework, and the result is the most elaborate roof ever conceived by a French architect. The mahogany is polished, it has a warm red color, and stands out from the voussoirs of the ceiling, which are painted orange color, shaded gradually lighter in the direction of the spectators, producing a very happy effect. These voussoirs, between the rafters, are in plaster, decorated with antique masks and with trumpeters in the corners. A part of the ornamentation has been done in sheet iron and forged iron platbands, which soften the angles and connect the various parts with one another. To the arched buttresses electric lamps are fixed in groups of twelve, having the appearance of branches of strange fruit on foliations of iron.

At the bottom of the hall there is a platform or stage and a fine organ with 44 stops, built by Abbey. The case of the instrument is of mahogany, in the same style as the hall. This organ was built according to the ideas of the celebrated composer Camille Saint-Saens. It has three keyboards, and is fitted with every modern improvement. The stage is large enough to hold 100 musicians and 120 choristers.

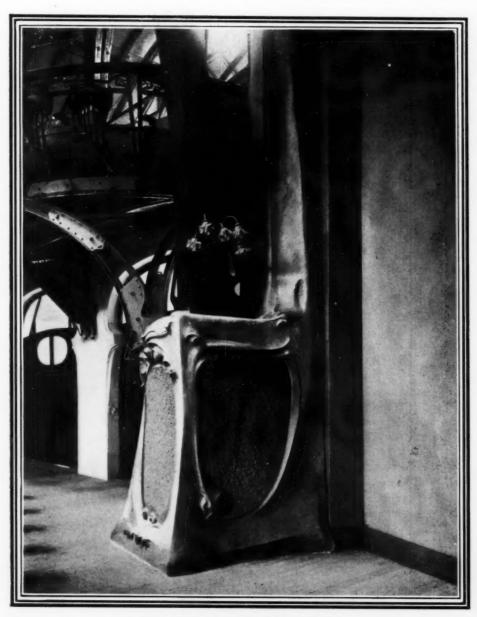
The hall contains 1,150 numbered seats, but there is so much



A VESTIBULE.



DOORWAY LEADING FROM THE HALL.



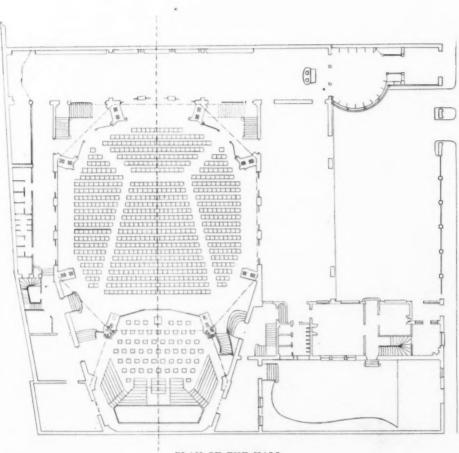
BASE OF THE IRON FRAME WORK.

occupied space that an audience of 1,500 or 1,600 could easily be accommodated. The armchairs are roomy, with plenty of space between each row, and they are placed quincunx-wise, in order that everybody may have a clear view of the stage. These chairs have a light cast-iron frame in the form of branches; the seat is of green leather, stamped with curves and volutes. These chairs are simply fastened down by four screws to sockets of artistic design, they can therefore be dismounted and removed with little trouble. This arrangement is necessary, as the hall is intended to be used occasionally for charity bazaars, art expositions, etc. For the same reason the floor of the hall is but slightly inclined. The floor of the large vestibule is covered with ceramic tiles decorated in an amusing way with curves and twines. The system of heating employed is that of hot water, which is supplied by two boilers placed in the basement. Two staircases of the most simple design lead to the upper floor, which is provided with armchairs similar to those in the hall below. On the left there is a spacious room suitable for use as a lobby or as a promenade. The balcony of this floor is in iron, and it is decorated, like the balustrades of the two staircases, with lyres and musical notes. Although, as a work of art, this balcony is somewhat weak, its effect is decidedly pleasing.

The general impression produced upon one by this novel concert hall is very favorable. M. Guimard deserves praise for designing it, and he is further to be complimented upon the practical way in which it is arranged and fitted up, in spite of what a few critics may say to the contrary. Although M. Guimard's style is puzzling at times, he shows a grasp as rare as it is meritorious of the necessities of the present day. He is eminently rational, and

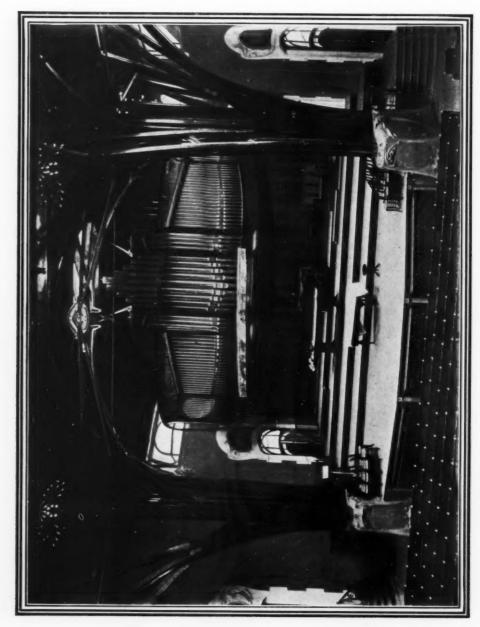
possesses verve and logic.

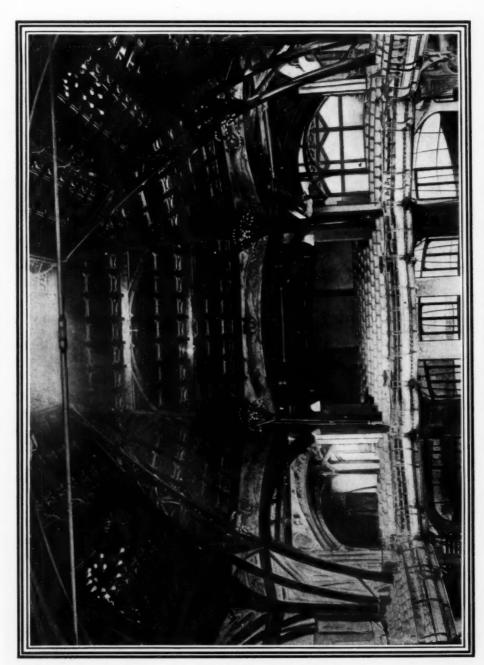
In every part of this Humbert de Romans Hall there is plenty of air and ample room to move about, and the comfort of visitors has been carefully studied. The closets, situated along the whole of the side of the right hand vestibule, are commodious and numerous. Last, but not least, the acoustic properties of this concert hall are excellent. It vibrates extremely well, and has no annoving echo. It is an ideal hall for stringed instruments and for the voice. It vibrates almost too much for brass instruments, which have to be moderated. M. Camille Saint-Saens gave some valuable hints in this connection, and it was upon his advice that M. Guimard, in order to obtain the requisite sonorousness, planned a proper distance between the ceiling and the roof of the hall, so that they should have a cushion of air between them. The exterior of the edifice is built of freestone, with certain parts in millstone, brick and iron. The sculpturing, which is interesting here and there by reason of its fanciful treatment, has been done from



PLAN OF THE HALL.





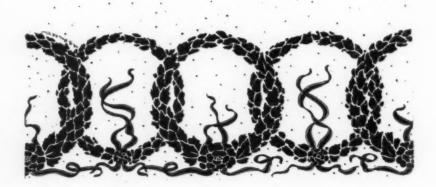


BALCONY OF THE HALL, SHOWING THE FRAME WORK OF THE ROOF.

models composed by M. Guimard himself, who also designed all the ornamental tiles. The locksmith's work was entrusted to M. Balet, and he has executed it with a conscientiousness deserving of the highest praise.

We need not describe in detail the left wing of the building, in which the Père Lavy and the *Patronage* were to have been quartered; this wing has now no particular purpose. We will simply say that the entrance, surmounted by a large and elegant bay, is picturesque, and that it leads to a ground floor, which is mainly composed of a large garden, a billiard room and a small chapel, the last-named being ornamented with a cross of charming and very original design.

Fernand Mazade.



# MODERN ART (L'ART NOUVEAU) IN JEWELRY.

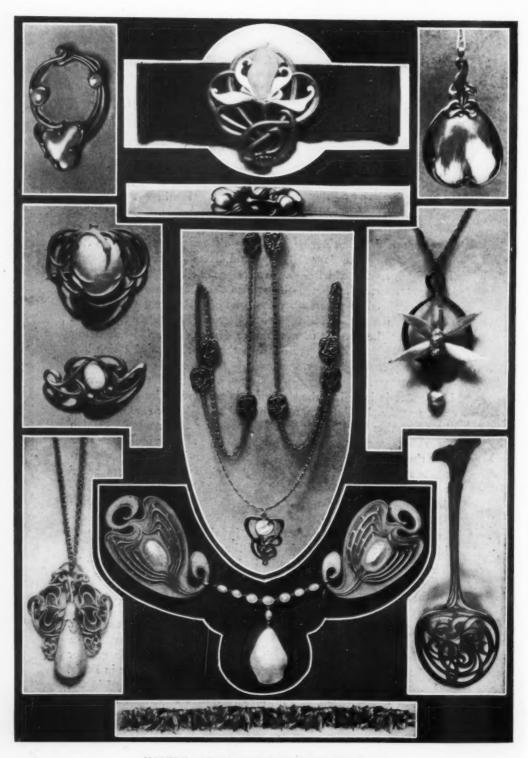


N no domain has modern art brought about such considerable and such excellent changes as in the jewelers' art. There has been not only a transformation of decoration, as in furniture for instance, but a revolution in the very condition of a piece of jewelry. Think what jewelry was during the nineteenth century,

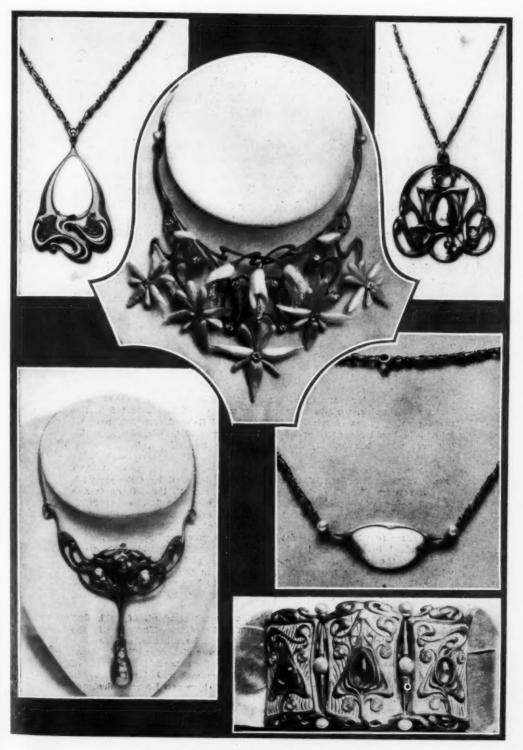
of which it is amusing to speak in the past tense, and what it so often is to-day. Purely and simply precious stones. The manner in which they were grouped and set was of less importance than were the stones themselves. We believed that it sufficed to possess a stone of fine water and that it constituted in itself a beautiful piece of jewelry. Who thought even to look at the setting of a necklace of pearls, each pearl being worth a thousand dollars. This was the conception of a rich but inartistic piece of jewelry.

Modern art is leading a crusade against this false and narrow idea. Art is invading the domain of feminine attire and it says, "you may be rich, but you must be artistic." The consequences of the revolution have been great. The setting, the manner in which the stones are grouped, has become of even more importance than the stones themselves. Moreover a quantity of stones, charming in themselves, but not rich enough for the costly piece of jewelry, have consequently come into fashion again. The admirable opals, which nothing can replace, amethysts, turquoises, aiguemarines, beryl, chalcédoine and garnets of different hues have offered to the artist a scale of color, infinitely varied for his creations. The taste and the choice of the artist are now preponderant. A rich stone may be set in bad taste, a simple jewel may be exquisitely artistic. This fact was not dreamed of a few years ago. To the commercial value of the stones, which remains the same. has been added the infinitely variable value of an object of art.

The originator of this transformation in jewels, in France and, if I am not mistaken, in the whole world, is Mr. Lalique, whose beautiful models are now familiar to all and have for the greater part, been exhibited in the salons of painting and sculpture in Paris. Who would have believed that jewelry would be received in the salons, and would rank among pictures and statues? The reader must know that the same artistic conception of jewelry existed



MODERN ART (L'ART NOUVEAU) IN JEWELRY.



MODERN ART (L'ART NOUVEAU) IN JEWELRY.

during the middle ages. But a comparison between the productions of that period and ours, would carry us too far.

We have gathered together here, a series of jewels which have come from the work-room of the "Art Nouveau," the house directed by Mr. Bing. We can judge only of the diversity of forms, and imagination must do the rest. Some of the ornaments assume quite geometrical forms, or scrolls which remind us of the Byzantine styles. Here on the contrary we see delightfully graceful flowers, sumptuous orchids, very like nature, and there ornaments of charming lightness, beside heavy buckles. Everywhere the forms and designs are the work of an artist, everywhere art is evident, and things of real beauty are being created, although it should be added that of course some pieces are less successful than others.

This is of little importance, however. The essential thing is that work is being done, taste purified, and that we witness more and more perfect realizations of the artists' fancies. The most varied artistic temperaments find a way of expressing themselves, in this new field of art. Modern jewelry has been born. Its life will be a long one.

Jean Schopfer.

NOTE .- As color plays an all-important part in the appearance of these articles of jewelry, we add a description of each piece illustrated in the two foregoing pages. Beginning in the upper left-hand corner of page 68 is a belt buckle, consisting of gilded silver and pearls, designed by Colonna, while immediately to the right are two others, by the same artist, the upper one consisting of gilded silver, with a pearl for the central stone, and white enamel on the flower petals. In the upper right-hand corner of the same page is a pearl pendant, designed by Colonna, with a gold setting. The brooches on the second row to the left are made of gold and pearls. The chain to the right is gold, the flowers consisting of red enamel in the center, and transparent green on the outside. The pendant is enameled in green, with a pearl stone. The other pendant on the same row is gold entirely, enameled in green and set with pearls. The pendant in the lower left-hand corner is made of gold, with green enamel on the two leaves and a pearl. In the middle is a clasp of gold with pink enamel on the exterior, and green in the motive framing the pearls. Immediately below is a gold bracelet, and in the lower right-hand corner a silver sugar spoon gilded, with the end of the handle sculptured

In the upper left-hand corner is a turquoise pendant, of gold, dull white enamel, with transparent brown enamel motives. The piece in the middle consists of gold, green enamel, pearls and diamonds, and the one in the upper corner of gold and a pearl, as does the piece immediately below it. In the lower right-hand corner is a plaque for a neck ribbon, made of three emeralds, pearls and diamonds, white enamel with blue enamel in the central motives framing the emeralds. All these articles were designed by Colonna.



## A VILLA IN CAPRI.

POR an artist what life could offer more attractions than to dwell on Capri, and have before his eyes the panorama of that view in hemicycle from the cliffs of Amalfi round by Sorrento and Naples, to the stricken isle of Ischia? Always as a center point to which the eyes return is the cone of Vesuvius, gracious and yet mysterious, with its plume of cloud by day, with its plume of fire by night. Here to dwell is to watch the changing colors of the Mediterranean under different light and varying winds, from a blue so intense and striking where the cliffs of the island bathe their feet in the waves that one can scarcely believe the water is not dyed with some coloring matter, to a flat gray that gives the sea the appearance of a hard, smooth limestone pavement. No wonder Capri is the resort of painters from all countries.

This fortunate life Charles Caryl Coleman has led these many years. Nor does he show any abatement of his love for Capri. Every year or two he brings home the spoils of his successive campaigns about the little land, in the shape of views of the bay of Naples, "Songs of Vesuvius," in pastel or watercolor, moonlight scenes with figures supplied by the handsome race of Capri folk, religious canvasses adapted to the decoration of altars, graceful views of old Capri gardens to-day, and imaginary scenes from Capri life when the Roman emperors had their villas on the island. But what makes him more of a Capresi than the other painters is the fact that he has builded him in Capri a house, the several points of which may be better seen from the illustrations than told in words.

To build a villa on Capri after his own ideas, to decorate with his own designs, and to fill it with the antiques picked up in a lifetime passed in Italy, that is indeed a bit of fortune which falls to few artists. Whilst occupying another house as a studio Mr. Coleman discovered on the high, one may well say the lofty, street looking over a wall down, down into the ravine at whose foot lies

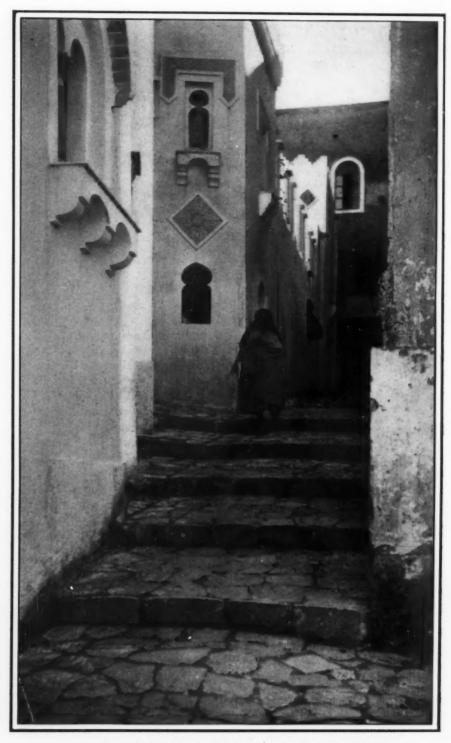


FIG. 1. THE ALLEY ON THE EXTERIOR OF VILLA NARCISSUS.

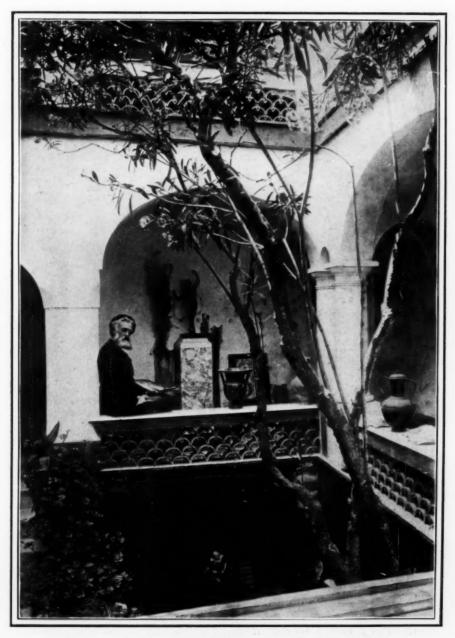


FIG. 2. "THE COURTYARD WHERE THE OLEANDER GROWS." The artist seated on the parapet is Mr. Charles Caryl Coleman.

the chief harbor, he discovered on this street an old convent with adjoining guest-house, the latter separated from convent and church by a narrow alleyway. On this guest-house he kept his eyes and when the moment came he bought it, and from the house of Christian women it became the house of a pagan man. At least he dubbed it Villa Narcissus after a very pagan deity, and dedicated it to art.

An ancient oleander growing from one of the courtyards which shows its flowers and leaves above the roof beckoned the painter to this spot; and a visit to the roof revealed the splendid view. Standing there, the plateau of Anacapri with its gray cliffs is seen across the saddle of the island and beckons one to bolder views of the Mediterranean. Directly in front is the wide stretch of Naples Bay, with Ischia to the left and remote Baiae afar. Past the lofty eastern end of the island, where Tiberius built the Villa Jovis and lived in savage seclusion, where he is said to have pushed bores and suspected persons from the precipice, one sees spread out the whole of Naples Bay-Sorrento, Castellamare, Vesuvius, Portici and Naples. The outlook is charming, yet the villa nestles cozily enough among the houses of the town, and all about it in the nearer view are semi-Oriental housetops and gardens and vineyards, clumps of trees and walled roads that zigzag up from the harbor, not to speak of the picturesque limestone rock formations which girdle Capri round with slender, fantastic towers of stone.

In building Villa Narcissus the artist had to follow the lines of the existing structure; but the nuns would never know their home again, should they rise from the little churchyard or stalk forth from the grim house where they lie in their convent garb. Roughly speaking, the first courtyard is Pompeiian, the second Moorish. At times Capri has been held by Carthaginian and Moor, as well as by Greek, Roman, Vandal, Saracen and Spaniard; so that no violation is done to the historical unities.

From the vestibule one sees to the left the marble stairs whose walls are incrusted with bits of carving belonging to old Roman times, and in front the courtyard where the oleander grows, a yard that recalls impluvium of a Pompeiian villa; for it also is open to the sky and has its pool for rain water. Just beyond beneath an arch stands a fine duplicate of the Narcissus which is the boast of the Naples Museum, and gives the villa its name.

While preparing for himself this charming abode, Mr. Coleman has had a chance to encourage arts and crafts on Capri. Thus there are doors figured in these illustrations which are designed as carefully as the grillework, and like it fabricated on the island by native workmen. The floors of vestibule and impluvium are



FIG. 3. THE BOTTOM OF THE COURTYARD, WITH THE CISTERN IN THE FLOOR, THE OLEANDER IN THE UPPER RIGHT-HAND CORNER, AND THE FIGURE OF NARCISSUS IN THE BACKGROUND.

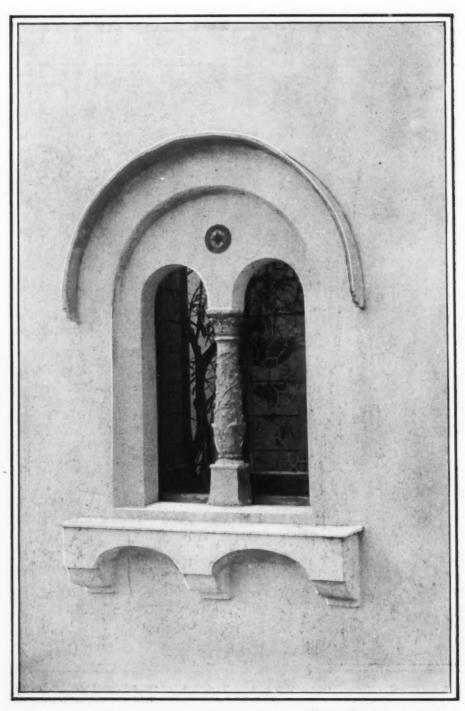


Fig. 4. "Through a window of light stained glass one sees an oleander lifting itself up to the sunlight."

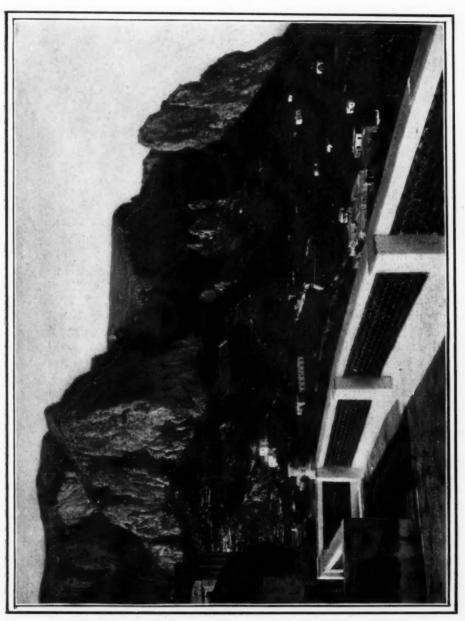


FIG. 5. THE VIEW FROM THE TOP OF THE VILLA.

laid with tesselated marbles, chosen from confused heaps of old floors which were laid two thousand years ago. Balustrades and columns are built of stucco, and filled in with tiles expressly made for the Villa Narcissus. Mosaics and stained glass after Mr. Coleman's designs were entrusted for execution to Italian workmen in Capri or carried out in New York.

The charm of the Villa Narcissus lies not in its bigness, for many a villa in Pompeii is larger, but in its compactness and the pretty things that meet one at every twist and turn. Here are old wine jars, and there capitals of columns which now serve as jardinières. A spiral fluted pozzo or well-head stands before a little shrine decorated in Pompeiian fashion with inlays of glass mosaic taken from the Grotto Arsenale, relics of Roman times. Through a window of light stained glass one sees an oleander lifting itself up to the sunlight above the roofs and on the wall over the carved column of the Roman occupation which divides the double window is a mosaic. The second floor assumes the cloistered effect of a monastery on a small scale. The third floor is the roof.

There, some day, Mr. Coleman will build him the crowning piece of all, the sky-parlor and studio for which the building is, as it were, merely the approach and the underpinning. Meantime the illustration (Fig. 5) shows how the land before the villa slopes up from the Marina to the cliffs of Anacapri, where the scattered residences may be seen among vineyards and orchards, olive and fig, cypress and bay. There the road to the high plateau of the island winds away in bold straight turns. Beyond the steep on the right of the picture that plunges to the sea is the famous Blue Grotto, and nearer the little harbor are some remains of buildings in the shoal water which tradition says were the site of seabaths erected by Tiberius.

The Moorish part of the Villa Narcissus blends with little violence into the Pompeiian, as indeed Moorish architecture had its roots in Byzantine and Byzantine harks back to Rome. Mr. Coleman in his Arab dress mounts the stair that leads to an iron wicket, whose design recalls the embroideries, red or white, which come from Morocco. Here we see the arch that came to Europe after the first Crusade and may have influenced Gothic architecture. The old artist who stands before the genial householder has a right Moslem beard; it is the French painter Cain; another view of the same part of the villa reveals a latticed door beneath the charming pointed arch which repeats its graceful lines yet varies them. The crenelations above and the bands of Oriental tiles below give the touch of Moslem architecture without undue richness of coloring; they suggest Spain and Morocco.

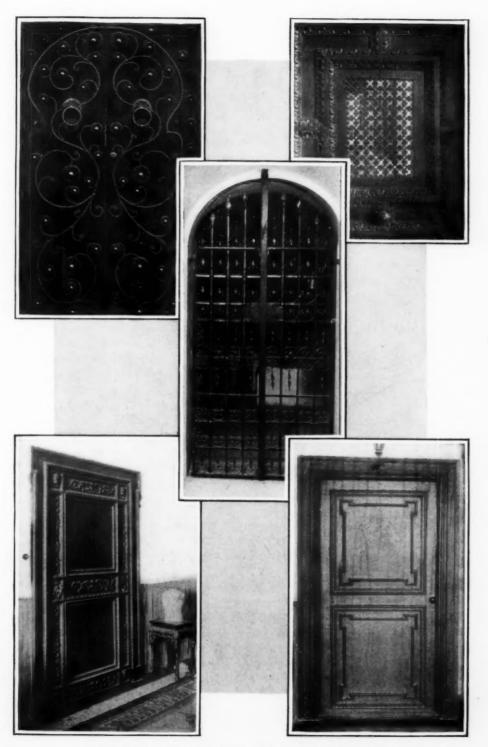


FIG. 6. DOORS AND GRILLE WORK, VILLA NARCISSUS.

The interior does not lack coziness, as we see. The details in wood are kept almost severe, while Renaissance pilasters, Oriental rugs, Persian hanging lamp and Spanish placques in brass and faiënce enrich the walls, Observe the delightful details of the doors in the smoking-room and other parts of the house which are repeated in the illustrations by themselves to show their make. Some of them are from old buildings, others new. What a labor of love to have designed all these parts and superintended their making by the artificers of the island! Here is a door of chestnut wood decorated in bronze, with a scheme of open-work rosettes, floral lines



Fig. 7. The dining room hung in 16th Century stuff. Pilasters designed after Renaissance models.

and conventionalized flowers. There is a grille of hammered iron gilded to fill a Moorish window, and yonder an iron gate to the wine cellar, with spearheads and torques and flamelets rising from spirals, the design by Coleman, the execution by Master L. Massimino of Capri. For Mr. Coleman grows his own vines and makes his own wine to fill his cellar. The olive oil he prefers is a turbid greenish liquid that would not find favor with American house-keepers, and it has a tang of its own, just as the native wines are different from the Italian wine that is exported to America. Not-

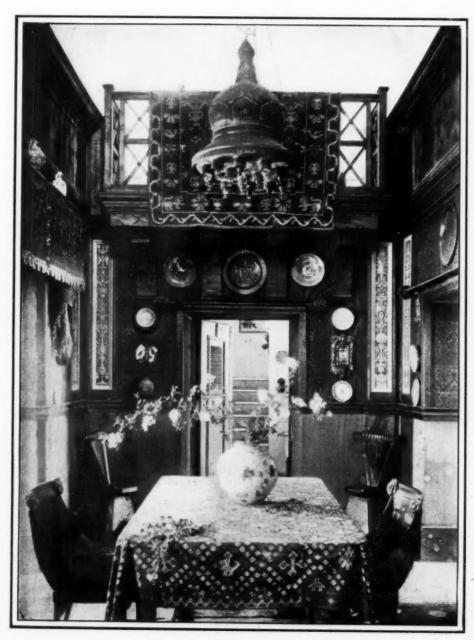


FIG. 8. DINING ROOM, VILLA NARCISSUS.



FIG. 9. DRAWING ROOM, VILLA NARCISSUS.



FIG. 10. COURT OF THE CLOISTER.

To the left is the Sea, to the right Vesuvius. A model of Gilbert's Statue of Perseus in the window.



FIG. 11. THE STUDY, ON THE FIRST FLOOR ABOVE THE NARCISSUS COURT.

withstanding the flood of tourists and the more permanent population of villa owners and artists, English, French, German and American, there is a primitive tone to Capri still. As of old the young men go forth to the coral fisheries and at night the old men paddle out with flaming cressets at the bow of their boat to fish for that rosy, blushing little monster, the calamari or squid, a pet dish in Southern Italy. And twice a year the big nets are spread on every hill to snare the quail that arrive spent and wingworn on their passage to and from Africa.



Fig. 12. Marble wall shrine of the 15th Century.

The villa, however, speaks of every age. Mosaic and stained glass and wall painting meet one here and there, or it is the bronze head of a Greek Medusa as a door-knocker, or a marble wall-shrine from the Cinque-cento with adorning angels in low relief at the opening of a little door, the dove of the Holy Ghost hovering above it, a little shrine dedicated to St. Agnes.

The Villa Narcissus is not all finished, but it has been sufficiently attractive these ten years past to allure from Rome the pupils of the American School of Archaeology, who have visited it as a

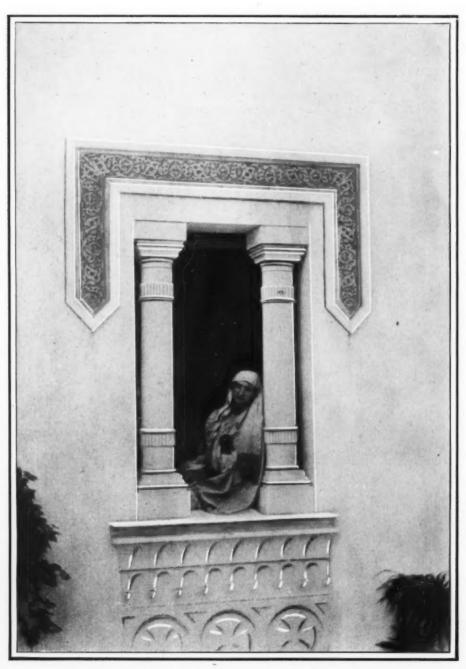


FIG. 13. 'A WINDOW LOOKING ON A COURT WHERE SITS A WOMAN IN ORIENTAL GARB.'

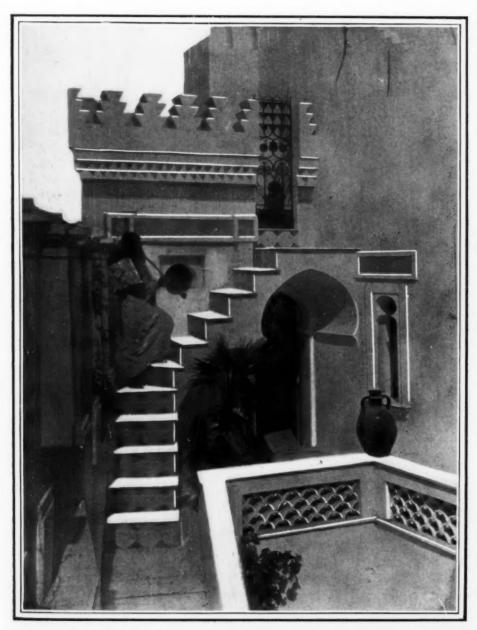


FIG. 14. "MR. COLEMAN, IN HIS ARAB DRESS, MOUNTS THE STAIR THAT LEADS TO AN IRON WICKET."



FIG. 15. ENTRANCE TO THE MOORISH COURT ON THE FIRST FLOOR.



FIG. 16. ORIENTAL TILES IN THE COURT.

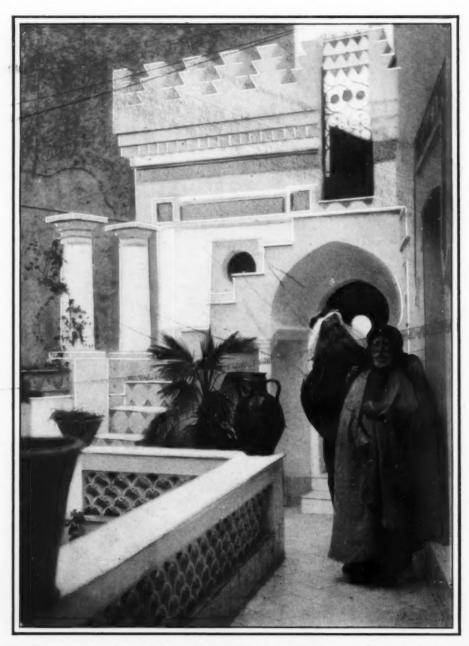


FIG. 17. THE OLD ARTIST STANDING BEFORE MR. COLEMAN IS THE FRENCH PAINTER CAIN.



Fig. 18. Stained Glass Window in the Dining Room. Designed by C. C. Coleman.

noteworthy example of what one man can do in the way of arranging a small villa, given time and the requisite taste. Such details as the vine that may be seen clambering up to the sunlight through the marble stair along the wall of the inner court, or the window looking on the court in which sits a woman in Oriental garb, or, in the more comprehensive view in the same direction, the owner's monogram carved on the wall in the shape of three interlacing crescents and the wall tiles well brought

out, form a combination of surprises that keeps the visitor on the alert.

In one room we have a fifteenth century carving in wood of the

princely lady, St. Elizabeth of Thuringia, whose charity was so great that she had to be disciplined by her spiritual adviser, Conrad of Marburg. Once when he demanded what was in the basket she was carrying to the poor and rudely opened it, the bread was miraculously turned to flowers. The old wood carver has placed a loaf of bread in her hand. Below the figure the cabinet with famous carved doors is also German work. But in truth the bibelots and works of art are from every age, Roman marble vase with delicate floral tracery in relief, marble heads damaged but still beautiful in their mutilation, inscriptions from old walls, and pedestals that once bore vanished statues, Etruscan vases, iridescent glass and mediaeval Italian pottery, the Villa Narcissus is really a little museum in its way, but



Fig. 16. St. Elizabeth of Thuringia.

never makes one aware of it by crowding the objects on one's attention. A Roman profile relief of two men and a Greco-Roman marble bust of a woman are among the most notable pieces. A Maenad carved in coarse stone with the edge of a Latin inscription by the side of the figure is remarkable for the ecstatic attitude and the bold lines of the drapery indicating the madness of the worship of Dionysos. She dances on, close by the wine cellar, in a burst of orgiastic rage.

On its exterior the Villa Narcissus has a strong touch of the Moorish, especially on the long side or that looking on the alley where the stone steps indicate the slope of the land. One sees the Moorish crenelations at the back, the columns where the vines grow, the tilework and the grilles. The majolica plates bearing the legend "Villa Narcissus" are designed, the one by Castellani of Rome, the other by E. D. Sperry, of New York; they are fired with greens, reds and blues, and fit well with architecture largely stucco and tile.

The impression one gets from the Villa Narcissus is a happy blending of the arts with architecture. Sculpture, indeed, is not here as an integral part of the building; nor have we mural painting as yet; but the house is neither large nor sumptuously decorated; it moves within the limits as to expense prescribed by the purse of a painter. It is one of the most noteworthy sights of Capri to-day, and needs but its crowning studio to make it all that an artist may justly ask of Fate.

Charles de Kay.



### ARCHITECTURAL ABERRATIONS.-No. 18.

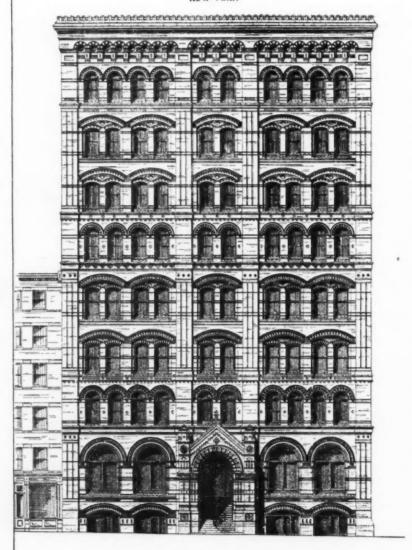
### The Nassau-Beekman.

THE Morse Building, so originally called, at the corner of Nassau and Beekman, in New York, has now suffered a change also of name. It is the Nassau-Beekman, in imitation evidently of that very luckily named skyscraper the Broadway Chambers. This latter name is lucky not only because it is directorial, but likewise because what we call an office building they would call in London "chambers." It has its drawbacks, however. It is credibly reported that a Grand Prix of the Paris Exposition of last year is now wandering around the world in search of a certain, or rather highly uncertain "Broadway Chambers" to whom, or to which, it was awarded by the French jurors, under the not unnatural impression that that was the architect's name!

Our concern with the Nassau-Beekman is not a matter of nomenclature, however, but of architecture, and in part of psychology. Because nobody can look at what the new owner has been doing with his purchase, and see how he has converted a creditable building into one highly discreditable, without wondering what can possibly have been in his mind. Why should he have spent good money in spoiling what it would have cost him no money at all to leave alone?

The Morse Building is a little more than twenty years old (1879), the work of two young and serious architects of the time, who tackled what was then the novel problem of an office building nine stories high with intelligence and with more than a fair measure of success. As was said in a criticism of it published at the time of its completion it was "impressive and dignified in the mass and in many places exceedingly agreeable in detail." It was built, of course, when of the two factors that have enabled the modern office building to be constructed, the elevator and the steel frame, only the former was available. The necessity of thickening the walls in proportion to the height made them seemingly as well as really massive. Apparently this appearance of massiveness is one of the things the new owner resents and has tried to remove, in the course of his curious and ridiculous efforts to bring the building architecturally "up to date." The nine stories of which it originally consisted seems to have been about the economic and practical limit of altitude before the steel construction came in to supplement the elevator, since when there has been no defined and understood limit at all, but one owner's sense of his interest will lead him to build twice as high as another, on land of equal costliness and with the other conditions much alike. It is this difference and uncertainty that make the worst architectural results of the sky-

THE MORSE BUILDING



ELEVATION OR NASSAUSTREET

Suranworth Architects New York. scraper in the impossibility, through the absence of legal regulation, of securing a skyline for a business street. To the want of this, in turn, is due the chief ugliness of the new business quarter of New York, where every owner is left to build as high as is good in his own eyes, with the distressing results, we all know. Decidedly it would have been better for the architecture of our commercial cities if the steel frame had not come in, and a uniform height of ten stories or less had been fixed by economy of construction, as the limit of five or at the outside six stories had been fixed by the human power of ascension before the elevator came in.

The problem of the elevator building was much newer when the Morse Building came in than it is now, and the essays towards a solution of it much more tentative and experimental. Now, indeed, the problem has, for most designers, disappeared altogether, and there is nothing not only experimental, but generally nothing individual about their several solutions of it. They have all arrived at a common convention. Part of this convention, and architecturally the most advantageous part, is that the middle stories are the shaft of a column and are to be treated together with no differences among themselves. It was in the Union Trust Building on Broadway that that solution was first reached, and at once commended itself to all designers of tall buildings. But that was some years after the date of the Morse Building, and the architects of this are not to be blamed for not having anticipated a discovery, as it may almost be called, which was the outcome of years of experiment. When they built, the architectural unit of a tall building was commonly assumed to be a group or multiple of stories bearing the relation to the whole of a single story to a lower building, and they If they had built later, they would not shared the assumption. have grouped the stories of this middle part of their building by inserting a story of round arched openings between every two stories of segmental openings. Neither would they have enforced a lateral division of each front, triple in one case and double in the other, by projecting piers, though these are very likely of structural significance. The effect of these dispositions is, at any rate, to give the middle of the building, what we now call "the shaft," an aspect at once somewhat capricious and somewhat monotonous, and the monotony is rather enhanced by the sombre material, a dark red brick used in conjunction with terra cotta of the same tint and with black brick logically applied, that is, so that emphasis of color falls with stress of structure. What is admirable in this part is the treatment of the detail, in design, in adjustment and in scale, and it has technical interest in being the earliest instance, at least, in New York, in which the "protected vertical joint" was employed in terra cotta, and this, like every other structural detail, was clearly and cleverly expressed.

But, upon the whole, one would not blame a new owner for feeling dissatisfied with the effect of this middle part of the Morse Building, in view of what had been done since, and trying to improve the effect of it so as to make it more worthy of the bottom and the top. But it wonderfully happens that he left this part alone (unless he cherishes the intention of painting it white to match his new top) and confined himself to the top and the bottom, with which there was no fault to be found. There was a legitimate commercial reason for adding at the top the five stories which the new construction has made feasible. The powerful and well-modelled cornice with its attic of bulls' eves might well have been raised above the additional stories. The original designer could have made the addition, even to the architectural advantage of the building. But the actual owner wanted it cheap and nasty, and the top with which he has surmounted a respectable edifice would vulgarize anything. For the former respectable top is substituted two stories of plain red brick piers with iron sashes, window frames, and a balcony projected upon huge corbels of sheet metal, and four additional stories are added above in white brick, with the same metal window framing, the whole concluded with a Grecian cresting, also in sheet metal.

But it is the treatment of the base that is most exasperating, since the base was the best part of the building and was very good indeed. It was one of the last and one of the best works of the Gothic revival in New York, of that true Gothic revival which consisted not in the reproduction of Gothic forms, but in the application of the Gothic principle of functional expression. The piers and pinnacles of the main entrance were perhaps a little clumsy. Perhaps the vigor of handling degenerated into "brutality." But the entrance was none the less a considered and artistic piece of design, and a grateful object Better vet, in fact one of the most interesting pieces of commercial architecture in New York, was the two-story basement itself, the tall principal story with its round arches of red brickwork, with a temperate use of black and of moulded brick, admirably expressing the construction, over the segmental arches of the sunken story, turned between springers of black brick. All this was as effective as it was exemplary, one of the best things in its kind in New York, we repeat. It is at once depressing and irritating to see what the Vandal has done with it. When he set his workmen chipping away the brickwork of the wellstudied arches, the instructed passer inferred that he thought he needed more light for the openings of the principal story, and that he was going to square them out to the line of the ceiling and lintel them. Not at all. He gets not a square foot more of light, if he even gets as much. His alterations are exclusively architectural. And that is what makes his work so exasperating, that he should



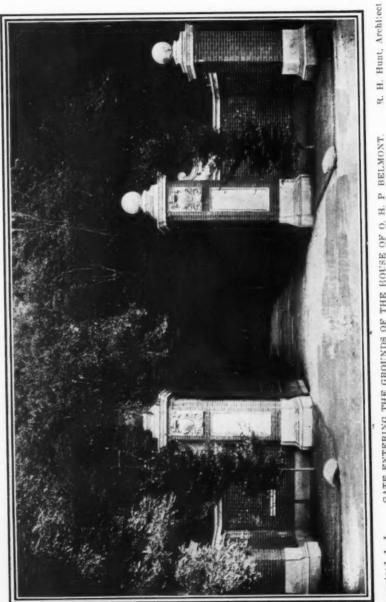
THE NASSAU-BEEKMAN.

imagine that his pretence of architecture is more acceptable to anybody than the real thing, which he ruthlessly destroys to make room for it. The perfectly commonplace and meaningless assemblage of round arches with protruding keystones over segmental arches also furnished with protruding keystones, with which he has hidden a work of architecture is a wonder. The new basement is a mere sheathing of artificial stone in imitation of white marble absolutely incongruous, in material as well as in treatment with the honest brickwork of the superstructure. He has "covered one thing with another thing to imitate a third thing," which if general would not be desirable. It is an amazing exhibition of presumptuous ignorance and unconcious impudence. At least it ought to be amazing, and would be if we did not recall other like examples of the same qualities. Nobody who is entitled to an opinion would maintain the skyscraper which has succeeded the American Exchange Bank, or would expect the skyscraper which is to succeed the Continental Bank to be architecturally as valuable as the work it displaces. But in these cases there are legitimate commercial considerations for the displacement of the architecturally better by the architecturally worse. In the case of the Morse building the change is "a matter of taste." It is a paralyzing piece of insolence. The owner has spent good money, though to be sure the minimum amount and in the meanest way, in spoiling good work because he liked bad work better, or expected that his tenants would like it better, and that he could more easily get them to take quarters behind the stupid sham with which has has fronted and hidden a piece of architecture than behind the architecture itself. It is a strange calculation, almost insulting to those upon whose bad taste he so confidently counts. He is a subject for the psychologist. And a subject for the psychologist, also, is the "artchitect," who has been invoked and who has consented to convert a work of architecture into a work of artchitecture, to horganize and slatterrify a respectable building into this absurd and incongruous and brainless sham. Did the artchitect, too, really imagine he was doing good to be building and bringing it "up to date." Did he try to bring his owner to a better mind, and assure him that he was engaging in a work of stupid vandalism? Or is it possible that he saw nothing but the commission he was to get for spoiling the building, and that he had no qualms about obliterating the work of his intellectual superiors? These are questions of a certain interest. But the result is the same, a piece of impudent vandalism. When anybody tells you that the public taste in architecture is improving, you just show him a picture, or appeal to his recollection, of the Morse Building, and then walk him to the indicated corner and tell him to contemplate the Nassau-Beekman.

# THE ARCHITEGTS PORTFOLIO

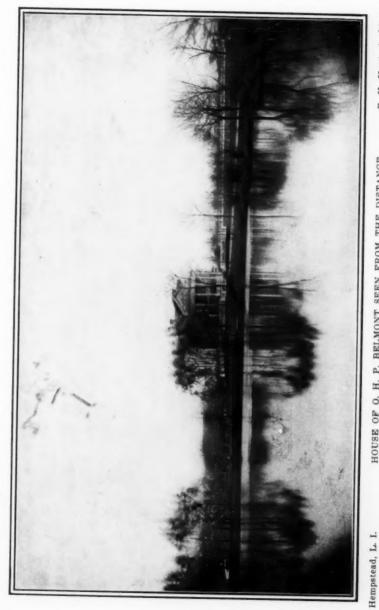
OF

RECENT AMERIGAN ARGHITEGTURE. A GHRONICLE IN BLACK & WHITE

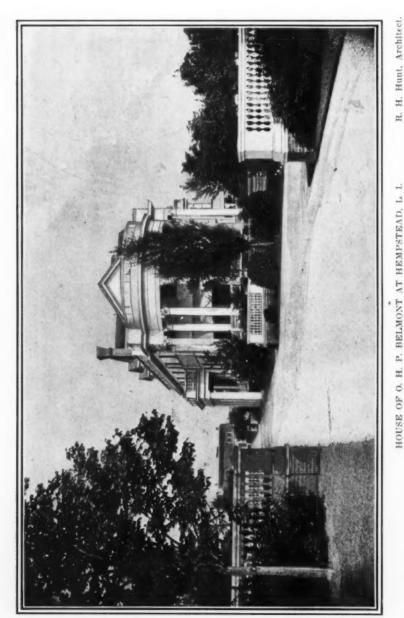


GATE ENTERING THE GROUNDS OF THE HOUSE OF O. H. P BELMONT.

Hempstead, L. I.

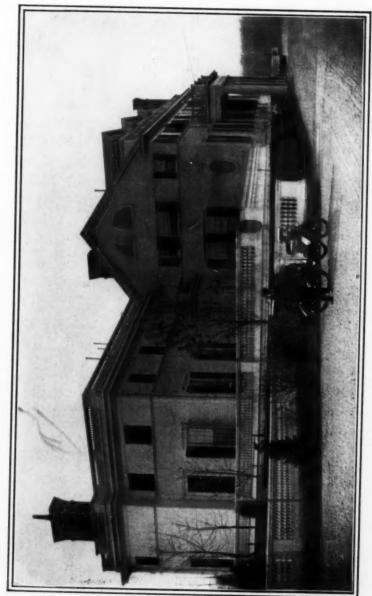


R. H. Hunt, Architect. HOUSE OF O. H. P. BELMONT SEEN FROM THE DISTANCE.

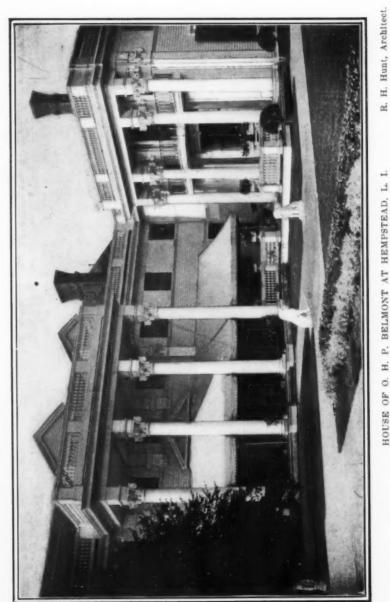


HOUSE OF O. H. P. BELMONT AT HEMPSTEAD, L.

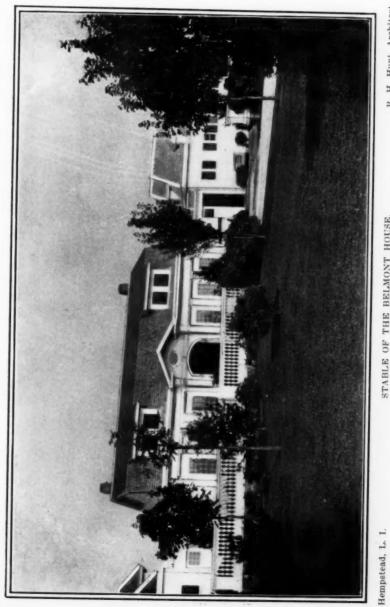
R. H. Hunt, Architect.



HOUSE OF O. H. P. BELMONT AT HEMPSTEAD, L. I.



HOUSE OF O. H. P. BELMONT AT HEMPSTEAD, L. I.



STABLE OF THE BELMONT HOUSE.

R. H. Hunt, Architect.



MURAL DECORATION BACK OF THE ALTAR, ALL ANGELS' CRURCH.

Broadway and 71st Street, New York City. The Church Glass and Decorating Co.

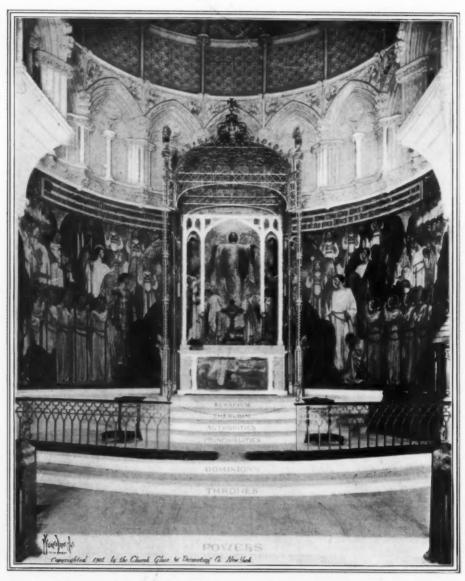
Designer, Miss Violet Oakley.



MURAL DECORATION BACK OF THE ALTAR, ALL ANGELS' CHURCH.

Broadway and 71st Street, New York City. The Church Glass and Decorating Co.

Designer, Miss Violet Oakley.



MURAL DECORATION BACK OF THE ALTAR, ALL ANGELS' CHURCH. Broadway and 71st Street, New York City. The Church Glass and Decorating Co. Designer, Miss Violet Oakley.

## OVER THE DRAUGHTING BOARD.

## Opinions Official and Unofficial.

The economic aspect of the unrestricted construction of skyscrapers is not a matter which has ever received very serious attention. It has been generally assumed that however they may

Do Skyscrapers Pay? mar the appearance of a city, they are undoubtedly a great business convenience, and a fertile source of real estate values. Howell's somewhere calls them the "triumph of commerce and the despair of art," or words to that effect. But in the light of certain recent developments of skyscraper economics in New

York and elsewhere, we are justified in putting a question mark against this commonly received opinion. The "skyscrapers" undoubtedly pay their owners, just as protection pays the protected manufacturers; but, quite apart from their effect upon the looks of a city, or even upon public health, it is a very doubtful matter, whether their practically unregulated construction, so far as height is concerned, has been of any general economic benefit to New York City.

From the point of view of the majority of the property owners, it can be conclusively shown to be a drawback rather than a benefit. The erection of tall office buildings makes for the concentration of business in small specially favored localities, such as that within a radius of four hundred yards of the Stock Exchange. A limitation on the height of such buildings, on the other hand, would make for the distribution of this business over a larger area, and the consequent distribution of the real estate value created among a larger number of property owners. The effect of the distribution on values would be to diminish the cost of real estate on certain parts of Broadway, Wall St. and Broad St., and to increase it on other streets a little further away. Assuming that the same amount of business would be transacted under a regulated as under an unregulated system, this business would require; of course, a larger number of smaller buildings, and the augmented demand for space all over the city, caused by the purchase of sites for a larger number of buildings would bring about a pretty general increase of values. Moreover, it would not decrease the amount of rentable space within the peculiarly advantageous localities as much as may be supposed, because the owners of eighteen and twenty story buildings have found it necessary in a great many cases to purchase adjoining property, in order to protect their light and air. This is true in the case of the Mutual Life, the Washington

Life, the Park Row, the Commercial Cable, the Atlantic Mutual, the Singer, and many other buildings in New York City, and the result is that many very well situated parcels of real estate are withheld from improvement, which in case there had been a limitation of the height of buildings to eight or nine stories, would have been most assuredly improved. The amount of property so withheld varies in different streets, but probably, on the whole, it would amount to as much as a fifth of the space occupied by the tall buildings.

From the point of view of business interests involved, it is not, perhaps, so easy to make out a good case for regulation. The disadvantages of wider distribution of office buildings would in some cases make no difference at all; and in all cases it would be partly neutralized by the constant use of the telephone, and an efficient system of surface transit. But it is probable that a legal restriction as to height would have raised the rents in buildings very favorably situated in the Wall St. district of New York, because the business of brokers, bankers, their lawyers and their clients' needs for its transaction a good deal of running about, both by principals and clerks, and an office, which reduced the amount of this traveling to a minimum, would naturally possess an increased value. It may be doubted, however, whether these increased rents would occur in any except the Wall St. district, and in any case a deduction should be made on the score of the enormous bills for electric lighting, which the "skyscrapers" cause the tenants of the lower floors on the narrow streets downtown. On the whole it is questionable whether after all allowances are made, business in Wall St. and elsewhere could not be conducted as economically and conveniently in eight as in eighteen story buildings.

In view of all these considerations which make the economic advantages of "skyscrapers" at least extremely doubtful, except to the owners of very advantageously situated property, why is it that there has been no more persistent and successful attempt to bring about such regulation? For, if their economic advantages are doubtful, their aesthetic and sanitary disadvantages are manifest and serious, so much so that abroad there is no question about keeping the height of all buildings down to such a level that they will not deprive the street of too much sunlight, or be too much out of scale with its width. The explanation in general seems to be that in this country private and special interests always have more energetic and insistent advocates than the wider public interests. Even Chicago, where a limitation of height to ten stories has prevailed for a good many years could not stick to its guns, but has recently given the favored property owners their own way. It is

not easy for a Common Council to resist men who declare that in case restrictions are removed they are prepared immediately to spend \$20,000,000 in new buildings. As for New York, in spite of its claims to metropolitan eminence, it has always been as clay in the hands of the real estate owner and speculator, and the consequences of this let-alone policy, which in another direction has cost the city so much in the way of alienated franchises, are in this matter both irremediable and disastrous. They are irremediable, because to establish a limitation at the present time, after so many "skyscrapers" have been erected, would be an unfair discrimination against other unimproved property in the favored neighborhoods, and they are disastrous, because the cost of curing the congestion which these "skyscrapers" will eventually cause is incalculable. This is an aspect of the matter which is too frequently overlooked. If during the next twenty-five years there are continued to be erected an unlimited number of from twelve to twenty story buildings on the narrow streets and infrequent avenues of a city, badly planned as they are for the distribution of traffic, the outcome will be a congestion of street traffic and transit, of which the Brooklyn Bridge at present gives some inkling, and when this times comes the remedy for this congestion will be as expensive as its perpetuation will be intolerable. It stands to reason that if very tall buildings are erected in large quantities upon streets that were laid out only for very small ones, and if steps are not early taken to adjust this street system to the increasing demands which are being put upon it, this combination of energetic private building, with negligent public administration, will do more to damage the business interests of the city than any amount of restrictive regulation.

In the foregoing article we have expressed a doubt whether the bad art of the "skyscrapers" would turn out to be as profitable an investment for the city of New York as is generally supposed.

Good Art
as an
Advertisement.

If so much be admitted, can the thesis be carried further? Can it be said that good art is a paying investment? As it happens, this question has recently received an answer which is aggressively and unequivocally affirmative. Mr. Brook Adams, at a dinner of the National Art Club, tried to convince his hearers by

many appeals to history that it was a sound commercial instinct which led a people to devote much of its talents and energy to the creation of a great and original art. Such an art was very profitable for two reasons—because in the absence of a great art a people waste their money in seeking that kind of pleasure elsewhere, and because the countries which possess such an art attract money-spenders from all over the world. He consequently calls the Athenian Acropolis "the most refined, the most effective, and the cheapest form of advertising ever devised." And since in our modern life advertising is more than ever a necessity and a power, a country can ill afford to dispense with that profit which is derived from a famous art, and can still less afford to pay that profit to other countries. Hence he infers that New York should be made a thing of beauty, thereby saving for her shop-keepers the \$100,000,000 per annum which Americans now pay into the pockets of the shrewd and businesslike French and Italians.

All this sounds plausible, but we are not convinced. Devotion to his art generally pays the artist, and New York will be even more attractive than it now is to other Americans in case it were the center of an original and popular art movement, but I do not believe that any art which Americans of the present generation could create would either prevent their fellow-countrymen from spending that \$100,000,000 abroad or tempt foreigners to visit this country in appreciably larger numbers. Art is not in this sense profitable to the people that produce it; rather is it profitable to their descendants, which is a very different thing. What we need in America, in order to have an art that pays a good ten per cent. on the investment, is an inherited ancestral art legacy, and our ancestors were, I am afraid, entirely callous to our opportunities of profiting from their artistic work. Art is not very much of an advertisement until it becomes history or conscious tradition; and then it simply takes its place among the other relics of a former time. It is the atmosphere of consciously recognized and valued historical tradition which Americans seek in Europe, and will continue to seek, even after they become much more fruitful and distinguished in artistic expression than they are at present. True, they flock to Paris in large numbers, and Paris is superficially a modern city—the one great conscious attempt to make a city that shall have some pretence to formal beauty; but they flock in numbers quite as large to London, which is not beautiful at all, but which in its strong individuality and characteristic manners and remains has an equal fascination. Moreover, the city of Paris, modern as it is, is alive with traditions and memories. Its very present is a sort of monumental composite photograph of a thousand years of architectural history.

A hard-headed American business man, in order to be convinced that art was a good investment, would want returns for himself and his own generation. He does not care about investments that begin to draw interest a century after his death. "The

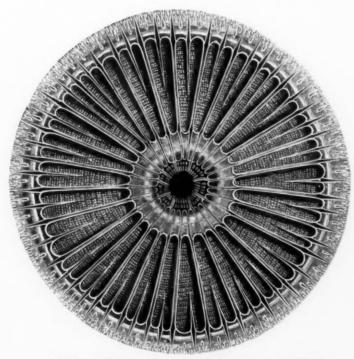
exquisite columns of Corinth," says Mr. Adams, "still stand and draw revenue," while the "wasteful and vulgar" Temple of the Sun at Carthage no longer exist to be of profit to the Frenchmen that occupy this Carthaginian land. True, but could the people who originally paid for the "exquisite columns" of Corinth have placed the "revenue" which these columns draw at present to the credit of their original investment? As for the Parthenon, I can well believe that the Periclean transformation of the Acropolis was a cheap piece of advertising, for the businesslike Athenians of the 5th century showed their commercial instinct by obtaining the money to pay for it out of the treasuries of their allies. I can well believe, also, that it was an effectual piece of advertising, because the Spartans, if no others, certainly evinced a masterful desire to visit the city. But I should like to point out that the income on the investment did not amount to much until some centuries later, during the period of Graeco-Roman civilization, and that thereafter for more than a thousand years it paid no interest at all, and that only in the 19th century has this cheap piece of advertising been particularly profitable. Obviously there are so many uncertainties and so much delay connected with this kind of investment that a business community which sunk too much money therein would soon become bankrupt, no matter how big were the dividends of their remote descendants.

Seriously, to assert that New York should seek to be distinguished as an art center because Athens and Paris have profited by art, is just about as sensible as to assert that New York should seek to be a religious center because Jerusalem and Rome have found the reputation of being Holy Cities a cheap and profitable form of advertising. If New York ever becomes a beautiful city, and the seat of an original and popular art movement, it will not be because art pays, but because Americans become possessed of a craving for beautiful things, and because this craving is strong and general enough to make men work hard and long and late to satisfy it. The trouble with Americans is that art is for them too much of an advertisement and too little of an instinct. The first question they ask of a work of art is not what it is, but what does it advertise; that is, what is its history, associations and meaning? And so they come to pictures and statues with their heads full of ideas, but with their senses dull and their taste untrained; and the art of a thing, which is just the thing itself, escapes them. How futile, then, to try and persuade New Yorkers to beautify their city because art is, perhaps, more profitable to Frenchmen than the manufacture of steel is to Americans. What the latter must learn is, not that beauty pays, but that it is in and for itself a worthy and

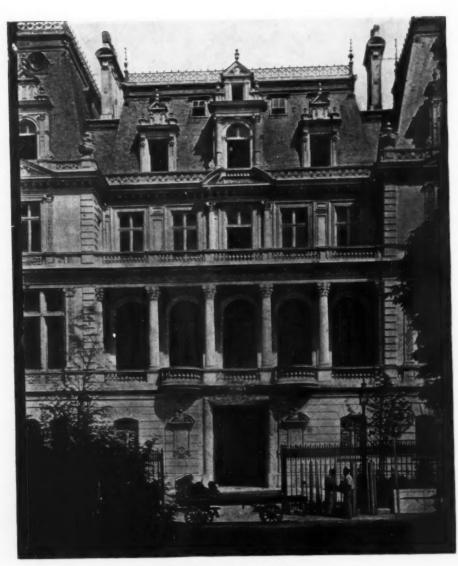
delightful thing. Virtue may not be, and frequently is not, its own reward, but beauty is, I believe, always its own reward—which is the reason it exercises such a perennial and irresistible fascination over men.

Finally, it is not only futile to say art is a good investment, but it is untrue. Beauty has its compensations, but they are wholly sensuous and intellectual. From the economic standpoint it is a sheer luxury—palpable and inexcusable unproductive consumption. When Mr. J. P. Morgan buys a Raphael for \$500,000, he is taking just so much money out of a form in which it is economically productive and converts it into a form in which it is economically useless. The picture has, of course, an economic value, and might produce a small income if exhibited for money, but in that case Mr. Morgan would merely be transferring part of his own loss to the people who paid the entrance fees. Moreover, beauty, besides being a rank extravagance, is, under modern conditions, purchased at a cost for which there can be on economic grounds absolutely no justification. Mr. Brook Adams rightly says that "the greatest economic pitfall of our western civilization is waste"; but he should have added that under contemporary conditions what little good art we have is obtained by means of a waste that is positively appalling. The industrial experimentation necessary to obtain efficient results is nothing to the fearful extravagance which men and women commit in the name of art. Think of the many thousand girls who sit pounding the piano for an hour or more a day in order that a few score may play decently well. Is all this dissipation of energy a good investment? Is there even any aesthetic compensation comparable to the enormous expenditure of time and work? The machine-made music of the Pianola is not art, but it is comparatively economical. In the same way when one remembers the prodigious number of second, third and fourth-rate pictures which have to be painted in order that a few dozen masterpieces may come into being and survive, one can scarcely avoid the inference that the methods of a profligate Italian prince of the 18th century was a good economy compared to those under which modern art is produced. The conclusion cannot be escaped that art is essentially and irretrievably a matter of waste, and that beauty is a maiden who takes the eyes of men out of their head that she may empty their pockets. Let the facts be fairly faced: Art is a worthless investment and a dangerous advertisement, for the cities in which it has existed in greatest perfection merely advertised to the world that they were wealthy and in some measure politically weak. If they were not wealthy they could not have afforded their arts, and if they had been politically strong their energies would have received a more practical

expression. So it was with Athens and with Florence, and the same lesson, incomplete as yet, may be drawn from modern French history. In order to create a great art, a people must make great sacrifices and incur great dangers. If the Americans wish to be the commercial leaders of the world and nothing else, let them keep on making standard products at cheap prices; let them keep their business methods and industrial machinery as fluid as possible; let them turn over their output just as often and as thoroughly as they can; and let them, above all, abjure anything but an imitative, a half-hearted and purchasable excellence in the arts. The value-in-exchange of beauty is accidental. Its real value is final, inconvertible, self-contained and utterly unprofitable.



NATURAL ORNAMENT.-ARACHNOIDISCUS JAPONICUS.



HOTEL DE VILLE, BOULOGNE.



AMERICAN GARDENS. Edited by Guy Lowell. Bates & Guild Co., Boston, 1902.

This handsome book is the first fruits of the aroused American interest in the formal garden. Out of some fifty-five places illustrated in its pages, more than three-quarters are modern gardens-so very modern that, while none are perhaps more than a dozen years old, many of them have not been planted long enough to allow a good growth to the shrubs and vines. And what a contrast between the old and the new! The old are so very old that they are going to seed; they are dilapidated and neglected, bespeaking, except in a few cases, owners who cannot afford or do not care to keep them up. But the new are equally trim and smart and up-to-date-pointing as plainly towards our American habit of rapid and ready achievement. One cannot help wondering what sort of a figure they will cut one hundred years from now. Another noticeable fact is that these gardens are in the majority of cases the gardens of well-to-do rather than very rich people. American millionaires are building up extensive and elaborate country places, but they have not as yet taken to laying out formal gardens.

The illustrations in the present book are confined to formal gardens, because, as the editor, Mr. Guy Lowell, states, "naturally" planned gardens "are impossible adequately to illustrate by photographs," and because "though they present examples of beautiful scenery, they are of no value as examples of garden design." In other words, they are not gardens at all, unless one proposes to obliterate the distinction between scenery and gardens. Mr. Lowell in his introduction dips lightly into the controversy between formal and natural gardens, and declines to take

sides. "It is all a question," he says, "of appropriateness and of personal and individual art." But appropriate to what? From the context Mr. Lowell apparently means "appropriateness to American surroundings." This is vague enough to be both unobjectionable and meaningless. One might as well try to cut a suit of clothes appropriate to the liberty-loving sons of America as to design a garden appropriate to the "surroundings" of such a country as the United States. What a garden must be appropriate to is to its location and to the house that goes with it, and any garden bearing definite relation to a plan including a residence, stable, out-buildings, approaches and the like must be in some measure formal. Beyond the radius of these definite relations the landscape should be made as little formal as convenience will permit; but within these limits the formal is in joint of fact the only natural method of treatment.

If we may judge from the modern gardens illustrated in this book, we should say that American architects have not as yet mastered the conditions of garden design. Some of the gardens sprawl limply over too large a space; others are compact enough, but show an entire lack of appreciation of values and proportions in the open air; they look as if their architects had forgotten that they were not dealing with space enclosed within four walls, and were deceived as to the effect which a good paper plan would have when carried out on the ground and under the sky; still others have paid unsufficient attention to the planting, which appears to have been turned over to a German gardener. Exceptions, however, should be made in the case of two designers, whose work bulks large in the book, viz.: Mr. Charles A. Platt, of New York, and Mr.

Wilson Eyre, Jr., of Philadelphia. Their gardens, while differing essentially in feeling, are logically and relevantly planned, properly spaced, defined and enclosed, and yet still carry with them an open-air atmosphere.

OLD-TIME GARDENS, NEWLY SET FORTH. By Alice Morse Earle. Pp. xviii., 489. 204 illustrations. New York: The Macmillan Co. 1901.

The mere title of this work is sure to arouse interest at this moment when the American public is awakening to a wholesome interest in a long-neglected subject. The popular sense, too, that has lately been aroused in the historical past of this country will lend attractiveness to the subject Mrs. Earle has chosen for her latest essay regarding Colonial times. The author is not only an experienced writer. but in treating of old-time gardens she is dealing with a subject that she knows, as far as it is possible to know it, "at first hand." Mrs. Earle passed much of her earlier days amid a very lively reminiscence of old Colonial life. She was fortunate in the "survivals" that surrounded her childish experiences, and her more recent studies in Colonial life and manners have equipped her with a substantial basis for the delightful sentiment and affection which she possesses for the "far off things" of our national career.

We do not know that there is anywhere in this country a tolerably complete survival of the real Colonial garden. What do remain are fragments here and there. outlines, suggestions, sadly defaced by time and irreverent neglect and ignorant treatment. These survivals Mrs. Earle has carefully sought out in all parts of the country, chiefly, of course, in the South and in New England. She has collected photographs of these and discourses about them in a spirit of fine sympathy that contains a deal of the charm of the old peaceful summer-days. We wish she had striven to give us also some plans as an aid to a better understanding of the photographs. Evidently she has made a careful study of ancient sources of information, and the stories she has to tell of the flowers loved and imported by the early settlers form some of the most delightful and instructive contributions of a thoroughly readable book.

EARLY RENAISSANCE ARCHITEC-TURE IN ENGLAND.—A Historical and Descriptive Account of the Tudor, Elizabethan and Jacobean Periods, 1500—1625. For the use of Students and others. By J. Alfred Gotch, F. S. A. London: B. T. Batsford. New York: Charles Scribner's Sons. 1901.

The architecture produced in Britain by the Renaissance-say between the years 1500 and 1650-has never been the subject of much historical interest in this country. It has received nothing like an equivalent of the consideration given to the work done in France during the same epoch. Confessedly, its importance, both aesthetically and historically, is inferior. It has nothing to offer comparable in high intrinsic worth to the chateaux, and churches produced in the sunnier artistic country across the Channel. In France there existed not only a much more sensitive atmosphere for all things artistic, and a more sympathetic spirit for the "new learning." but the land itself was favored by being geographically more proximate to the great event that from beyond the Alps stirred the soul of the modern civilized world.

Nevertheless, the English Renaissance possesses elements of more than local value, and in a sense what it lacks in high importance is offset in no small measure by peculiar and picturesque interest. Moreover, by force of historical compensation the Elizabethan, and more so the Jacobean country houses scattered throughout England possess to-day a value as "modern precedents" quite denied to the statelier chateaux of France. True, these English buildings have acquired some vitality from the high development and persistence of country life in England, but this very fact gives them a contemporary value, a working interest possessed in like degree by no other examples of domestic historical architecture. No one will assert that the English home, historical or otherwise, is a suitable type for American conditions, but with the growth of country life in the United States it is certainly full of suggestions for our architects until the happy day arrives, if ever, when we shall have evolved from our medley of effort a native and complete expression of our own requirements. For the present, we cannot but think that the happiest sources of inspiration available for our architects when dealing with the country

place are the Jacobean mansion and the Italian villa. And in both cases the best examples to seek are approximately the earlier. About the British work there is a quite unmatched homeliness and picturesqueness, the last mentioned quality being due in no small measure to the fact that the Renaissance in England was only in a negligible sense a Latin importation. The Englishmen never arrived at sympathy with the Italian, or even with the Frenchman. The "Italianization" of English high society, the product of dilettanti travel in Tudor days, was never popular. Henry VIII.'s efforts, born of rivalry with Francis I., expired with the death of the British monarch, and when the impetus of the Renaissance arrived on English shores it came from the source to which Anglican civilization owes so great and so neglected a debt, viz., The Netherlands. It is from that quarter that English architecture of the period derives much of its quaintness. many of its distinctive features, no little of that fantastic crudeness, poor and jejune, but heightened to a value almost intrinsic by the power of a ven-We quite agree with erable antiquity. Henry James that some buildings have been wrong for so long that they have acquired the prerogative of the right.

The entire subject of English Renaissance architecture is covered by Mr. Gotch's work, which prompted these re marks. The book does not compete with the author's former production, "The Architecture of the Renaissance." The latter is hardly a history, but a series of examples of Elizabethan and Jacobean buildings. The later volume is a systematic text-book, which merits the fullest praise. There is nothing to be compared with it for completeness and accuracy, and it is only left to the reviewer to endorse it and recommend it without qualification. The abundant photographs and the carefully prepared plans-all to the same scale, mark you! where necessary-would alone be the making of a less scholarly work.

A HISTORY OF ARCHITECTURE IN THE COMPARATIVE METHOD, Etc. By Professor Banister Fletcher, F. R. I. B. A., and Banister F. Fletcher, A. R. I. B. A. Fourth edition, Revised and enlarged. London: B. T. Batsford. New York: Charles Scribner's Sons.

This, the fourth edition of the work originally published in 1896, by the late Professor Fletcher, is by reason of a very complete revision and extensive augmentation, practically a new book. The labor has been most conscientiously performed by Professor Fletcher's son, Mr. Banister F. Fletcher, whose capacity as critic and historian in the field of architecture is known to our readers through articles that have appeared from time to time in the pages of this magazine.

It is not exactly an easy task to justly appraise the value of this work. "comparative method" as used therein is not in our judgment of much value as an historical or critical apparatus. No doubt it will be found of some account by the student still in an elementary condition of mind, serving to direct his attention to certain rather obvious facts and dissimilarities, but most of these are more constructional than aesthetic, and can hardly be said to interpret and develop the architectural differences that distinguish one style from another. The "method." apparently most scientific, is in reality crudely empirical, and is frequently forced by a decidedly procrustean attempt at comparison. It is easy enough to say that a particular architectural style is the resultant of geographic, ethnic, social and historical forces: it is quite another thing to demonstrate the thesis accurately and definitely so that a student may recognize with any degree of clear certainty the facts due to one cause and to another. The facts are illusive, if not deceptive. Too often, indeed, the facts are read by the theory-the theory is not logically and certainly read from the facts.

In our judgment the scheme of this book is defective. That is the fault of the work. Its excellences, however, are more than a sufficient offset. A vast amount of information not always put before the student has been brought together in its pages. The text is clear and in statement accurate, the illustrations particularly abundant and excellent. There is no single volume in English that contains so many. The general result is a good textbook for elementary study and reference, not a book for delight or for reading.

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